

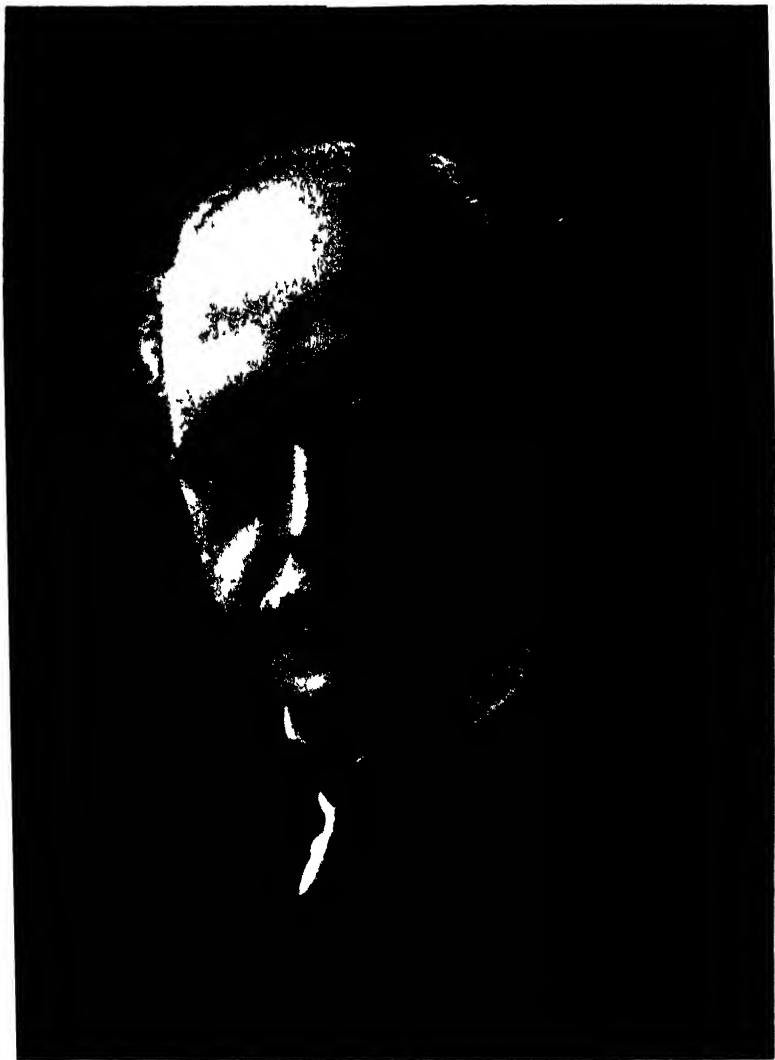
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# LUTYENS HOUSES AND GARDENS

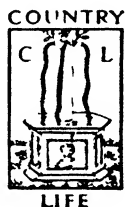




ST EDWIN JONES RA TSA FRIBA

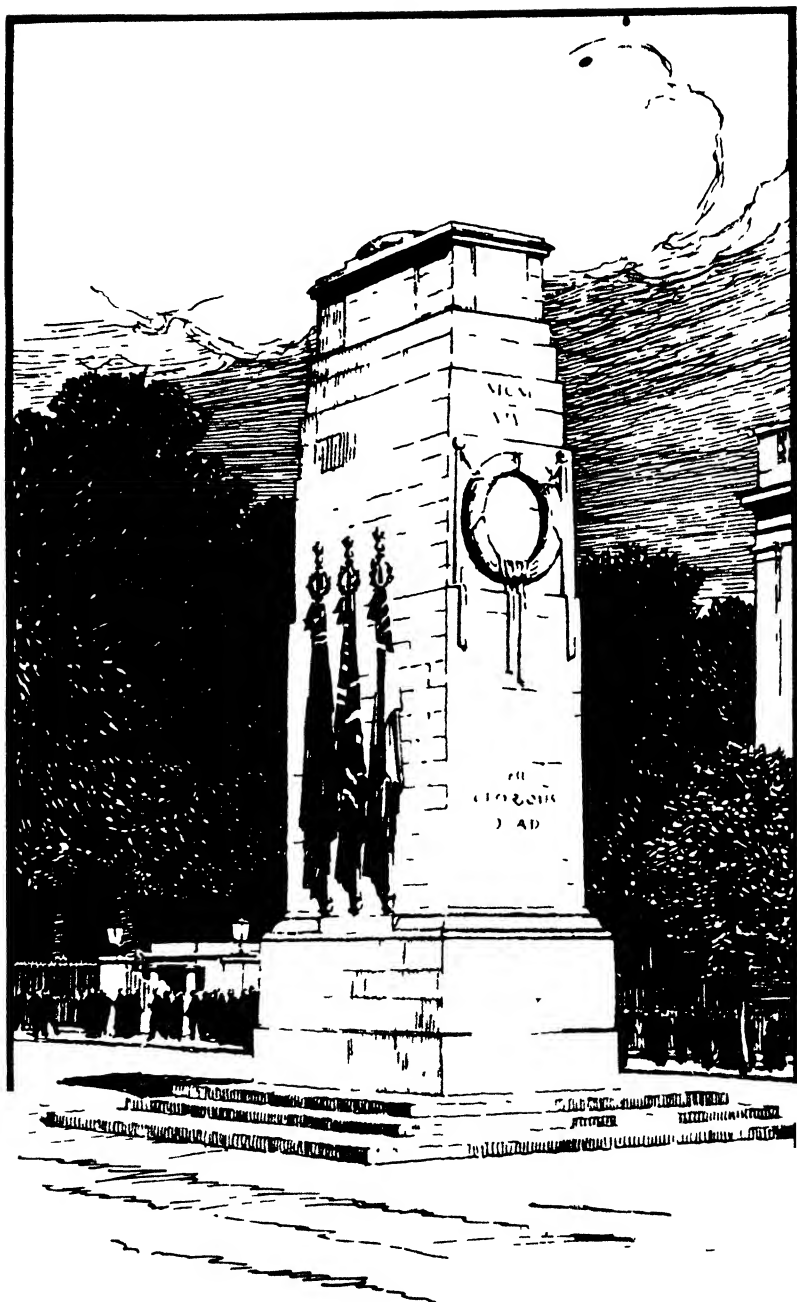
# LUTYENS HOUSES AND GARDENS

BY  
SIR LAWRENCE WEAVER



L O N D O N  
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M C M X X I



THE CENOTAPH.

# *Lutyens Houses and Gardens*

## PREFACE

WHEN *Houses and Gardens* by E. L. Lutyens was first published in 1913, Mr. Lutyens, as he then was, had lately been appointed architect of the Viceroy's Palace in Imperial Delhi, and elected A.R.A. That survey of his achievement in domestic architecture is now out of print, after passing through two large editions, and will be replaced in due course by what I trust will be a complete record of all his work, including Delhi, and his essays in civic and monumental design.

Meanwhile Sir Edwin has received the Royal Gold Medal of the Royal Institute of British Architects, which is held by nine only of his fellows, and has become a full Academician, the greatest honours that can be bestowed on an architect by his brother artists. Both these distinctions have come to him at an age which is early without precedent, but that is not all.

He has by one little work—the Cenotaph—made joy in fine architecture a possession of the people. Wholly admirable as it is in its own right as a piece of austere design, it is much more. It was accepted forthwith by every one gentle and simple, by those who use strange phrases about Art and by those who have never thought of Art in terms of human life, as a perfect expression of the Nation's grief and thankfulness and of its pride in the Glorious Dead. By that one work Sir Edwin Lutyens' art has become an affair of national importance.

I am tempted to believe that there are many who will not care to follow a laborious estimate of his place in British architecture, but may like to see something of the buildings that have set him where he stands. For the Cenotaph is something more than a happy incident : it is a normal development.

English architecture to-day is supreme in the world if

domestic work only be considered. In the field of civics, American architecture, broad based on the great traditions of France and drawing on the inexhaustible pride and wealth of a continent, has achieved and will achieve results in monumental design to which we must pay homage. But in the creation of the home, whether simple or stately, the pioneer work of Norman Shaw, Eden Nesfield, and Philip Webb, who re-created our domestic architecture in the nineteenth century, has been carried to its just conclusion in the work of Lutyens. It is easy to observe in the houses of his younger brethren that he has, more than any man now living, recrystallized a sound tradition, and has given to it, by his personal genius, a new point and direction. I believe that Lutyens houses and gardens are something more than a fashion. They reveal the marriage of fine design with a just sense of materials. The first he learnt from Norman Shaw, the second from Philip Webb, but the fusion of the two is his own contribution to the architecture of to-day.

In the preface to my larger 1913 volume I ventured to remind its readers that while I was Architectural Editor of *Country Life*, I had illustrated in its pages the work of two hundred architects. That was proof enough that my monograph on the work of one man did not mean any lack of appreciation of the great school of domestic architecture which England boasts to-day. I then wrote, "the influence of Lutyens is good, strong and increasing." Now that I look at domestic architecture from a somewhat wider angle, my conviction as to that influence has rather deepened. Hence this little book

LAWRENCE WEAVER.

BERNEVAL,

*August, 1921.*

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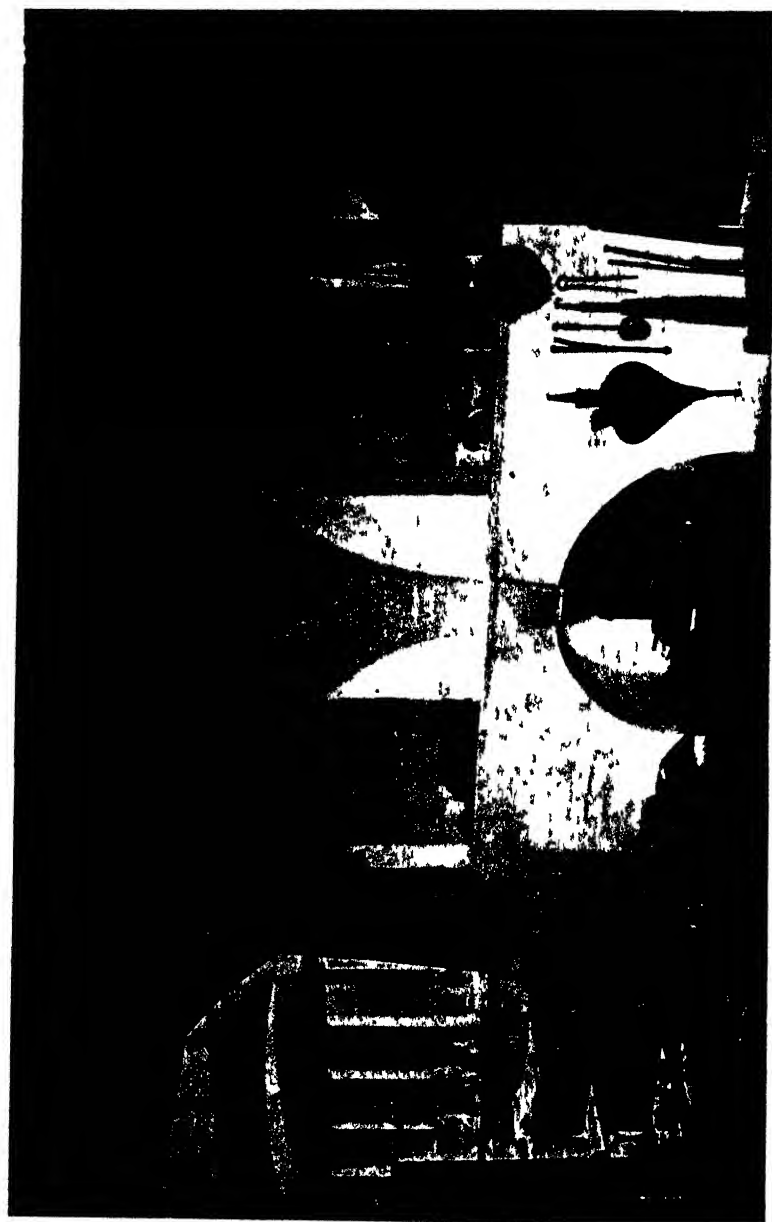
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FIREPLACE IN MISS JEKYLL'S HOUSE, MUNSTEAD WOOD.

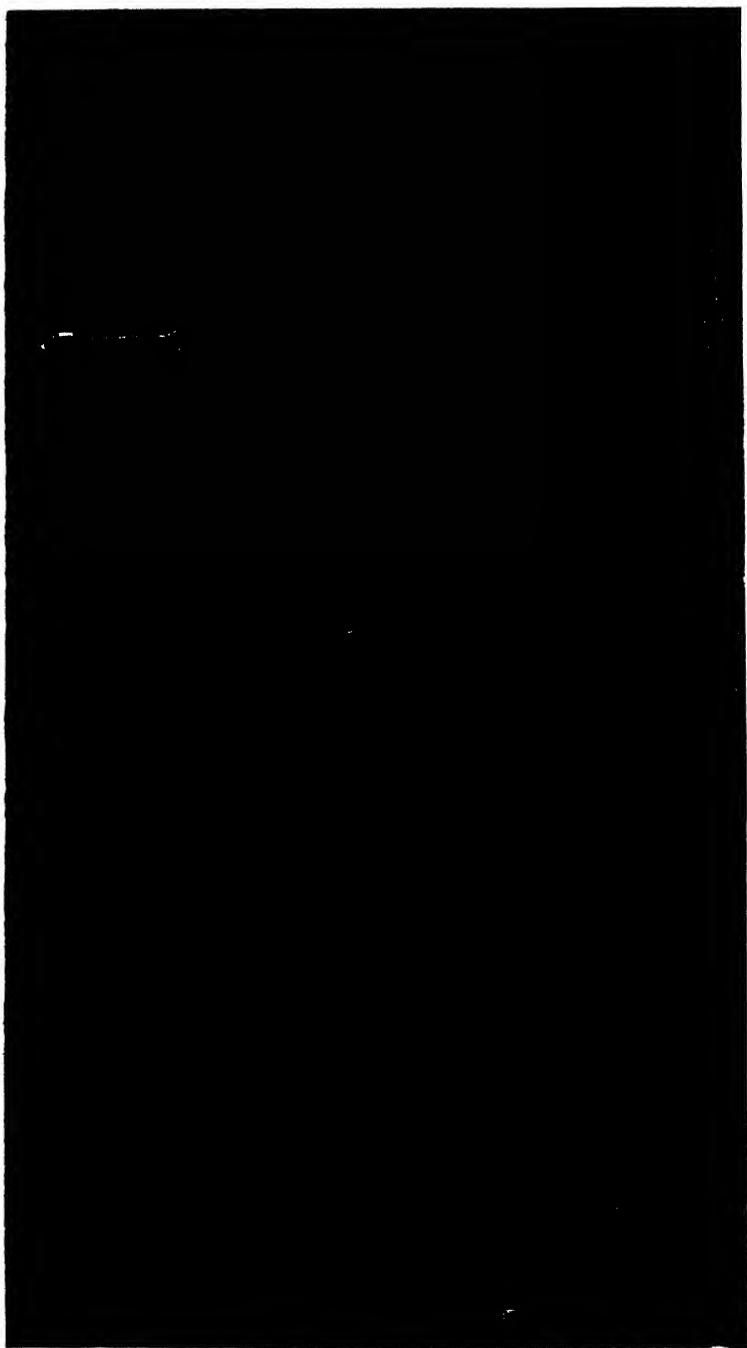
## CHAPTER I

### INTRODUCTORY

A General Survey of the Development and Character of Sir Edwin's Work—Early Picturesqueness—His Surrey Manner—Growing Restraint of Design—London Work—Treatment of Ancient Buildings—"Styles" and "Style"—Invention and Humour.

THE writing of a book about the work of a living artist presents obvious difficulties, but one of them can be avoided by giving to it as little as possible the character of a biography. It will be enough, therefore, to set down here that Edwin Landseer Lutyens was born in London in March, 1869, the eleventh of a family of fourteen. His father, Mr. Charles Lutyens, after leaving the army, became a painter, whose pleasure in experimenting with various techniques marks an interesting point in artistic heredity, for his architect son has always been swift to try fresh combinations of materials. E. L. Lutyens was educated at a private school, studied for two years at South Kensington, and was a year in the office of Messrs. Ernest George and Peto. As early as 1888 he did a little work on his own account in the alteration of a cottage at Thursley. Other small works followed until 1891, when he received his first serious commission from Mr. (now Sir) Arthur Chapman, for whom he built Crooksbury, his first house of any importance (Figs. 13 and 14).

The development of his outlook had its starting-point in what may roughly be called the picturesque manner, derived in some sort from reminiscences of a childish love for the gabled houses in Randolph Caldecott's drawings. This studied picturesqueness is observed throughout his work of 1888-1900, but as a factor of lessening importance. The early reminiscences of gothic detail in the garden porch at Crooksbury were soon abandoned, as were also the broad



1.—GARDEN AT WOODSIDE. LOOKING SOUTH-EAST.

white barge boards (Fig. 13) which now look rather aggressive.

One of the important happenings in his artistic career was his early acquaintance with Miss Jekyll. Her great gift for gardening served as a stimulus to his appreciation, and led him to give the large attention to garden design which has developed so notably, from Woodside, Chenies (Fig. 1) to Hestercombe (Chapter VII).

It would be difficult to exaggerate the importance of her influence. Architects find in gardens a just sphere for design, but they cannot be expected to have a wide knowledge of horticulture. Miss Jekyll added to this knowledge an intimate sense of design, and Sir Edwin's association with her in the joint labour of design and planting led not only to splendid results in individual gardens, but also to the widening of his outlook on the whole question. It was an ideal partnership. It is in the main to Miss Jekyll that we owe the rational blending of the formal and the natural in garden design, which has harmonized the theories of two contending schools. It is enough to say that the gardens illustrated in the succeeding chapters would never have been created without her help.

One of the results of this friendship was that he built for Miss Jekyll the house at Munstead Wood (Figs. 17 to 20).

In Chapter II are illustrated some early works of the same type as Sullingstead (Fig. 2) which developed into the notable examples of Surrey building in the vernacular manner shown in Chapter III. Still picturesque, they show a growing breadth of treatment, a greater reticence in detail and an enlarging richness and variety in the management of the gardens.

The work of the years 1900-1 (Chapter IV) was varied, and the two houses illustrated mark an all-round development and an increasing facility of design. The Deanery Garden was his last important essay in half-timber work and is one of the best, if not the best, of the modern houses built in this manner during last century. The garden also shows a growing skill in the treatment of water. Homewood, Knebworth (Figs. 36 and 37), shows a rare surrender to a foreign influence. It owes a little to Cape Dutch architecture, but in spirit only, not in the letter, which is *sui generis*.

The exterior of Marshcourt (Chapter V) shows a most characteristic Tudor mood. It is superb in its own manner, but the growing tendency to adopt a more restful basis for design is clear from the classical flavour of the interiors. Their treatment, however, is markedly immature when compared with later work, and shows a somewhat undisciplined richness and variety of material. Grey Walls, though less striking, is a very satisfying composition (Figs. 48 and 49).



2.—HALF-TIMBER AND TILE-HANGING, SULLINGSTEAD, 1896.

To the years 1902-3 belongs the exquisite house of Little Thakeham (Figs. 50-53), with its exterior in the late Tudor manner, but yet instinct with personal feeling. The interior is frankly Palladian and shows a growing tendency towards austerity of treatment and a more visible scholarship.

The sun-trap type of house plan causes many problems, on which architects delight to test their ingenuity, and Papillon Hall (Figs. 54-56) shows how skilfully the many difficulties which beset this type of plan have been avoided. On the general question of planning it is fair to say that in the earlier houses convenience of arrangement was sometimes sacrificed to a preconceived idea of exterior treatment. This was probably due to the fact that Sir Edwin began to practise without that grounding in the hard facts of design which is part of a regular and organized architectural education. Impelled into architecture by a natural passion for the art, he gathered knowledge of some of its more practical aspects by experience rather than by training. His later work shows none of those rather irresponsible tricks of planning which are a defect of his earlier essays. This is the more notable because the later manner, with its reliance on symmetrical arrangements, presents far more difficult problems in the disposition of rooms than the less restrained type of picturesque and traditional buildings.

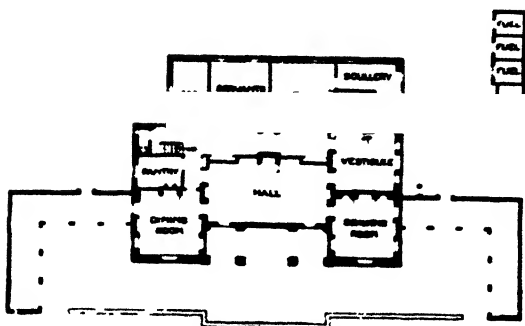
Monkton, Singleton, is important as marking an increasing bias towards the Georgian atmosphere, and of necessity a lessened use of gables and casements in favour of hipped roofs and sliding sashes (Figs. 3 and 4). The influence of this house and others like it has been, and is, so increasingly effective that it is worth while to consider in some detail what is at the back of this return to the eighteenth century for inspiration.

Perhaps the case for the demure type of house, such as Temple Dinsley and Hill End, Preston (Fig. 5), which may be regarded as a little Temple Dinsley, Mount Blow and Great Maytham, which take their spirit, though not necessarily their details, from the builders of the early eighteenth century, was never put better than in a letter of Robert Louis Stevenson. He had been at Chester visiting half-timbered houses redolent of gothic traditions. He liked the place, but says, " somehow I feel glad when I get among the quiet eighteenth-century buildings, in cosy places with





3—THE LOGGIA AT MONKTON, NEAR CHICHESTER.



4 GROUND FLOOR PLAN OF MONKTON.

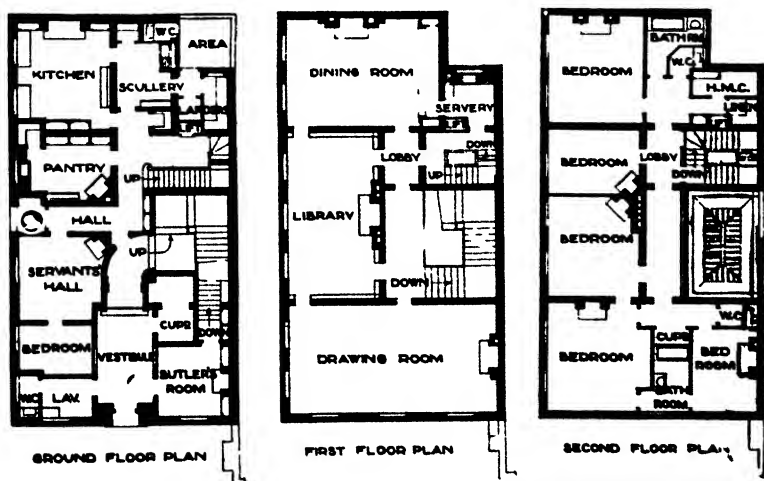
some elbow room about them, after the older architecture. This other is bedevilled and furtive ; it seems to stoop ; I am afraid of trap-doors, and could not go pleasantly into such houses." He goes on to wonder how much of this feeling was legitimately the effect of the architecture. He supposes that the most part of his sensations is due possibly to associations reflected from bad historical novels and to the disquieting sculpture that garnished some Chester façades. As was inevitable for a man in whose life literature filled so great a part, he was inclined to belittle the direct appeal to his emotions of the architecture itself, and to cast about for more subtle explanations. " I do not know," he writes, " if I have yet explained to you the sort of loyalty, of urbanity, that there is about the one (i.e., XVIII cent.) to my mind ; the spirit of a country orderly and prosperous, a flavour of the presence of magistrates and well-to-do merchants in big wigs . . . something certain and civic and domestic, is all about these quiet staid shapely houses, with no character but their exceeding shapeliness, and the comely external utterance that they make of their internal comfort. Now the others . . . are sly and grotesque, they combine their sort of feverish grandeur with their sort of secretive baseness, after the manner of a Charles the Ninth. . . . Dwarfs and sinister persons in cloaks are about them ; and I seem to divine crypts and trap-



5—GARDEN FRONT OF HILL END, PRESTON, HERTS.

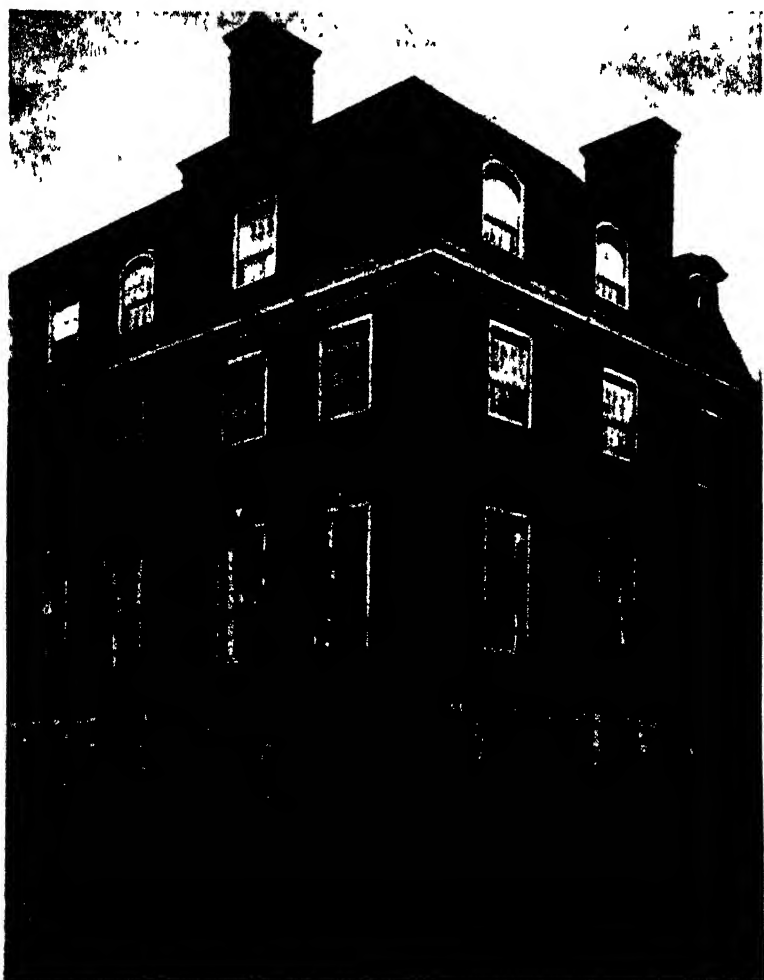
doors." I have quoted at large from this letter because it reveals the effect of buildings on a mind singularly alert and sensitive. There is something boyish and a little over-strained in the vision of Chester as bedevilled and furtive, but a substratum of truth in the outlined effect of gothic even in its quieter domestic shapes, when compared with the broad quietude of Wren and his followers. Stevenson, without any particular knowledge of the art of building, was swift to appreciate its power of expression. It was perhaps the unconscious sense that the desire for mental shapeliness was represented by "quiet staid shapely houses" that endeared them to Stevenson, as much as the more obvious expression which they gave to urbanity and orderly prosperity. For good or ill, the days of crypts and trap-doors are gone. Buildings that are "bedevilled and furtive" represent no very real or enduring emotions to-day. If we have arrived at another eighteenth century in our domestic architecture, it is because it is the natural place for us.

It may not be inappropriate, however, to sound a note of warning. The demure and balanced idea in house design slides with deplorable facility into timidity and dreariness. Unless it maintains a definite vitality by sheer effort of art



6.—PLANS OF THE RIGHT HON. REGINALD McKENNA'S HOUSE  
IN SOUTH SQUARE.

and mind, repose will have been secured at too heavy a price. Some of the Lutyens town houses in Westminster go perilously near dullness, and are saved only by a rightness of proportion which has no support from any other qualities save pleasant colour and texture. The plans of the Right Hon. Reginald McKenna's house (Fig. 6) show what a fresh mind Sir Edwin brings to so restricted a problem as



7.—No. 36 SOUTH SQUARE, WESTMINSTER.

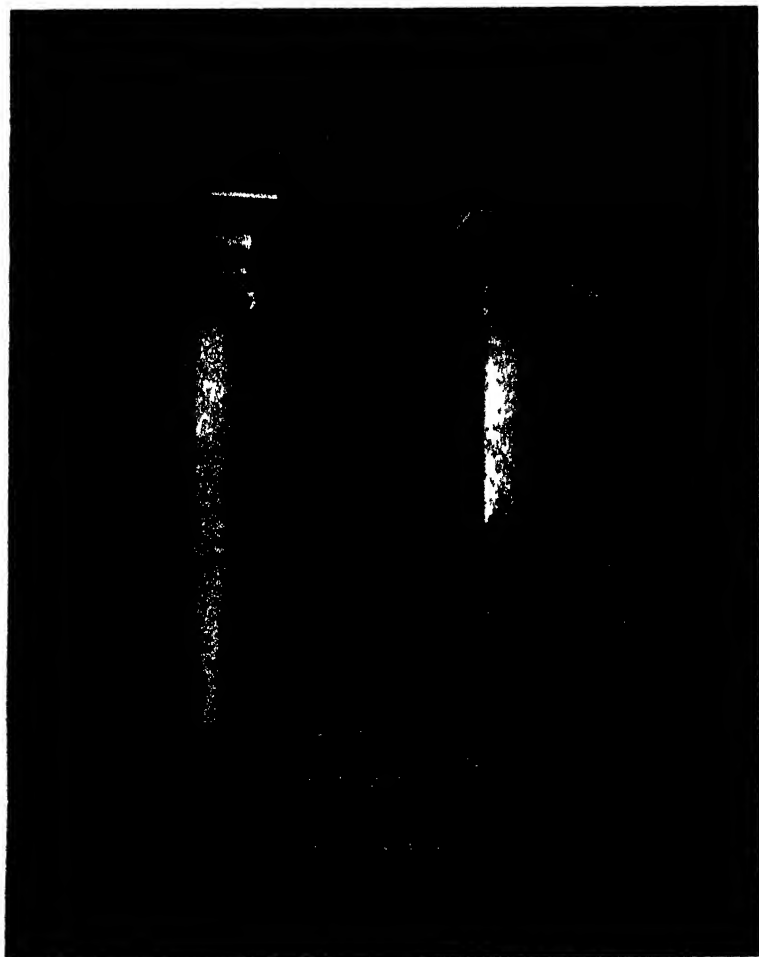
the disposition of the rooms in a town house, and the porch of No. 7 St. James's Square, his handling of an ordinary and traditional composition (Fig. 8). In the Chelsea garden of the late Sir Hugh Lane (Fig. 9) he has by the simple elements of screen, steps, paving and statues given a personal character to a plain oblong patch of ground.

Amongst many London interiors the cedar-lined library designed for Viscount Haldane (Fig. 10) and Lady Horner's library in Lower Berkeley Street (Fig. 12) are very attractive.

Sir Edwin's most notable contribution to London architecture is, however, suburban rather than urban. He was entrusted with the general plan of the Central Square at the Hampstead Garden Suburb including the Anglican Church, the Free Church, the Institute and the enclosing group of houses, some of which appear in Fig. 11.

An architect's judgment and sympathy as well as his knowledge may fairly be judged by his attitude to the work of his forbears in the art of building. One of Sir Edwin's earliest, as it is also one of his most important, works of repair and enlargement was Lindisfarne Castle, Holy Island (Chapter VI), and not the least successful part of his achievement has been in such work. It is a field in which the modern architect is most open to hostile criticism, and deservedly so. Reverence for ancient buildings as essential evidences of national development in art and manners was almost unknown until Ruskin, William Morris and others established it as a working theory. Up to the nineteenth century succeeding generations had altered freely in accordance with their changing standards of taste, but always on the lines of a continuous and developing tradition. We may regret that a house of Wren's time should have been remodelled in Adam's, but at least its new guise was authentic and good in its own right. Our quarrel with the restorers is that in most cases they replaced authentic work by mean and lifeless copies, in what they conceived to be more reputable, because earlier, styles. That these clumsy forgers made our national monuments ugly was an error in taste: that in the process they destroyed the evidences of national art was a crime. Sir Edwin's record in this matter is clean. His devotion to all authentic traditions of building is so sincere and knowledgeable that any works of simple repair are done with the smallest renewals consistent with

stability and always with materials that accord with the old work. His policy with regard to alterations and additions to old buildings seems to me wholly right, though it is by no means universally accepted. When he has built a new wing to an old house, he has not sought to copy the original exactly. While the addition has been in perfect harmony with the early work, it has revealed to the expert eye, though not necessarily to the casual observer, the fact



8—PORCH. 7 ST. JAMES'S SQUARE.

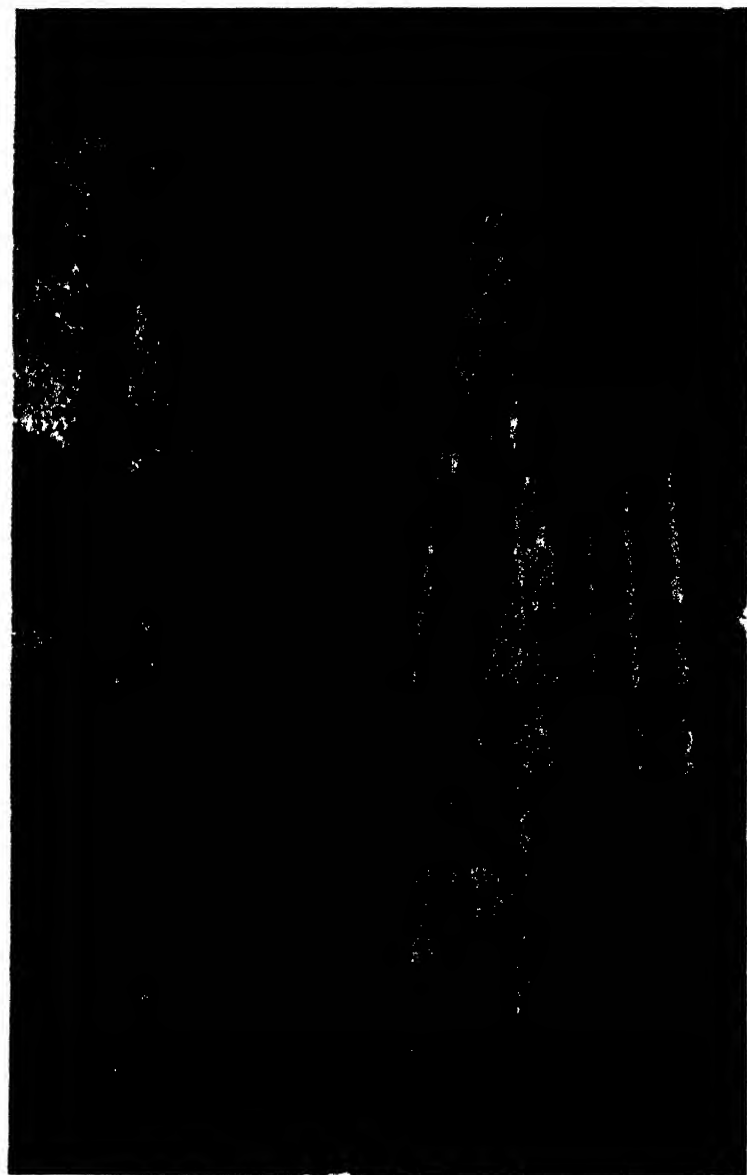
that it is of the twentieth century. Because he exerts a sedulous care in the choice of materials that conform in texture and colour with old standards, and because he has established in his building a quality of craftsmanship that recalls ancient methods, the juxtaposition of new and old achieves a real unity. Chapters X to XII and XVI deal mainly with houses in which the right relation of new to old has been the testing factor of success.

When considering the later development of Sir Edwin's work, seen in such houses as Great Maytham and The Salutation (Chapter XV) it is to be noted that, austere though it be, it shows no sign of being influenced by that Greek revival which we associate with such names as Elmes and Cockerell. The Greek spirit is an affair of ideals rather than of mouldings. Walter Pater, with his usual delicacy of insight, put the case with a fine appreciation of underlying facts when he said : " Breadth, centrality, with blitheness and repose are the marks of Hellenic culture. Is that culture a lost art ? . . . Can we bring down that ideal into the gaudy, perplexed light of modern life ? "

It is the function of the modern architect to secure for his buildings these four great qualities. Even in simple buildings we should not look in vain for breadth, centrality, blitheness and repose. Perhaps especial stress may be laid on the quality of blitheness. Its power is seen not only in many of the buildings described in this book, but in the large influence exercised by Sir Edwin on the work of the younger generation of architects.

In all discussions about architecture the writer must sooner or later come to the question of " styles " and " style." On the question of how far any architect may properly work in various styles it may be useful to put in here a claim for wide choice. More or less uniform traditions or fashions in the past have been the outcome of a fairly prevalent uniformity in the point of view of the average man about things in general. Opinion was more homogeneous. The spread of education has fostered the spirit of individualism in all literary and artistic matters. A coherent tradition implies the existence of authority, a quality conspicuously lacking in modern life. Tradition or fashion are due to the acceptance of a standard, but the increasing tendency is not to accept the standards set up by other





9—THE LATE SIR HUGH LANE'S GARDEN AT 100 CHEYNE WALK, CHELSEA

people. This individualism may or may not be a good or a healthy thing, but it is here, and has to be reckoned with.

So long as opinion is free and diverse, and tending to show still sharper lines of cleavage, it seems unreasonable to expect that any one architectural tradition will be followed. We must be content if the threads of varying traditions are picked up faithfully and intelligently with due regard to changed methods of construction and new conditions of life and work. An architect, unless he is prepared to take the narrow view that the style he likes best should be imposed on all clients for all types of building, must show flexibility. Sir Edwin has never done "Gothic" building that follows text-book standards, because his mind does not work that way, but with that reservation he has expressed himself in a variety of styles, and impressed on all of them an individual quality of design.

I feel strongly the difficulty of conveying by words the general impression in this relation which a broad yet detailed survey of his work has made on my mind. It is difficult to write fruitfully, for the usual phrases of architectural criticism are not very helpful. One generalization, however, may be made. The buildings now illustrated clearly

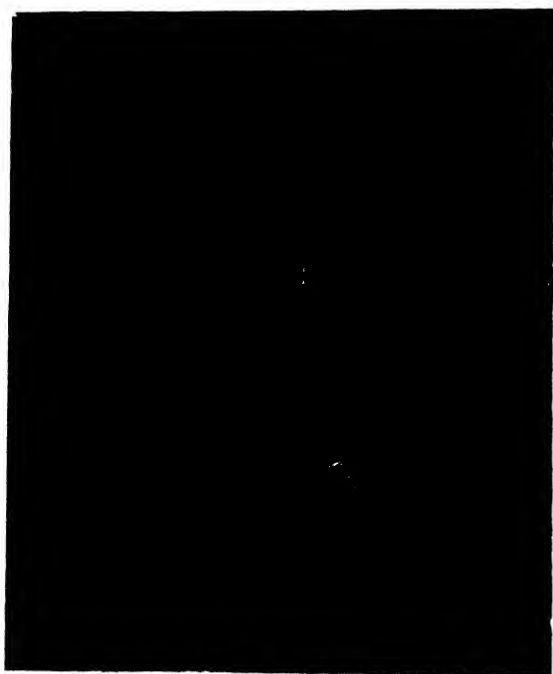


present one outstanding quality—they are instinct with *style*, not in the usual meaning of the word that nails work to an historical period, but as Pater used it—"for there is *style* there ; one temper has shaped the whole ; and everything that has style, that has been done as no other man or age could have done it . . . has its true value and interest." For all his faithfulness to tradition, Sir Edwin impresses on his work a personal quality that is unmistakable and that eludes the copyist. "A certain strangeness," says the same critic, "something of the blossoming of the aloe, is indeed an element in all true works of art ; that they shall excite or surprise us is indispensable. But that they shall give pleasure and exert a charm over us is indispensable too ; and this strangeness must be sweet also—a lovely strangeness." It is precisely because Sir Edwin uses his power of artistic surprise with reticence that it never becomes antic. As soon as he has enlivened his composition with a gracious touch of strangeness, he retires into a gravity which retains our interest because it is unconscious, and never collapses, as grave designing is apt to do, into dullness. Through it all there runs the vein of a marked personality, ever busy in invention and full of humour. There will always be two broad tendencies in constructive art, the professional and the amateur. The former is best found in the work which in France and America is inspired by L'Ecole des Beaux Arts. Full of refinement and scholarship, as is much of it, it is yet apt to grow stiff in its reliance on formulas. The architecture of England has always been, on the whole, the art of the amateur (the word being understood in its best sense). Into this category must be put the work of Wren, for the life of that great master was a long series of magnificent experiments. It is a kindred temperament, a like adventurous personality which Sir Edwin has stamped on scores of buildings up and down the country. So much for invention, but it is more difficult to put into words the qualities which are the expression of humour. They are the outcome of a rich changefulness of idea. That the work here illustrated entertains us, no one who studied the buildings, whether in being or in picture, can for a moment doubt. We come continually on little conceits which relieve the prevailing and even sometimes austere simplicity. It is not to be forgotten that the greatest



11.—HAMPSTEAD GARDEN SUBURB, NORTH SQUARE FROM THE EAST.

artists of inventive temperament have relieved great conceptions by enchanting 'accessories, like Victor Hugo's butterfly which alights on the bloodstained barricade in *Les Misérables*. Domestic architecture lives in an atmosphere of quieter and more gracious ideals, but none the less it needs its moments of relief, and these we find expressed, sometimes in a spirit of almost elfish charm, yet always without any strain on our sense of decorative proprieties. It is a happy gift to keep these touches of humorous fancy in strict subordination to the main conception of a building. The function of architecture is not to apply ornament to building, but to create, in building, an artistic unity so pervading that it shall be impossible to detach any one quality or detail without an inevitable sense of loss. In Sir Edwin Lutyens' work, regarded as a whole, it is precisely the mastery with which he marshals the several elements of his art, without anything that can be called over-accentuation of parts, that touches us with a feeling of breadth and completeness.



12.—LIBRARY AT 16 LOWER BERKELEY STREET.

## CHAPTER II

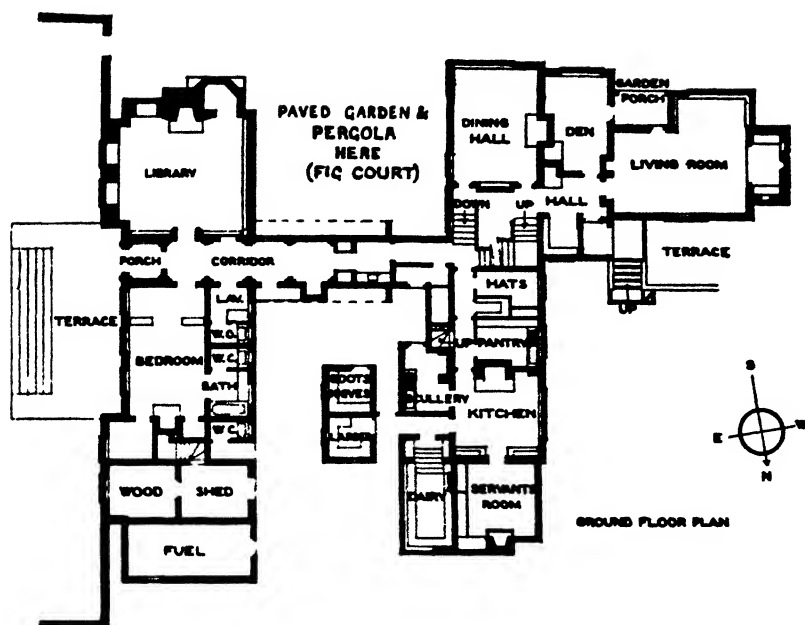
### TYPICAL EARLY WORKS—(1890–1898)

The Influence of Surrey—Crooksbury House—Ruckmans—Miss Jekyll's Home, Munstead Wood.

**T**HE spirit of place," to use a phrase of Mrs. Meynell, has a marked influence on the work of any artist. It is idle to speculate on how Sir Edwin Lutyens' work would have developed if the early years of his practice had not been spent mainly in Surrey and the high counties, but it is certain that it would have moved on rather different lines. Crooksbury House was his first building of any size and importance. The plan is reproduced in Fig. 14. To the right is shown the original house built in 1890. The eastern block to the left and the connecting arm were added eight years later. I deal here only with the house of 1890, as being the first of any size which he designed. The client who gave Sir Edwin his first real chance of showing his mettle was Sir Arthur Chapman. The influence of the picturesque way of building characteristic of Surrey, and then very popular, is seen in the provision of an ingle-nook in the living-room and in the breaks in the lines of wall. There are some defects in planning such as are expected of inexperience, and the broad white barge boards on the west wing (Fig. 13) emphasize the dormers rather heavily, but the house is sufficiently notable as the work of a youth of twenty-one. Indeed, it showed already a distinction which gave promise of better things. I need not deal with the extensions of 1898 except to note that the first ten years of Sir Edwin's career were very appropriately closed by an addition to his first important building, for it marks his progress very decisively. It was characteristic of him then, as always, that he did not feel bound to do the new work at all in the manner of the old. A wing was wanted, and its east front shows a great development. It recalls the houses of the middle of the seventeenth century, but the sense of balance was not yet so strong in



13.—SIR EDWIN'S FIRST SURREY HOUSE, CROOKSBURY, 1890

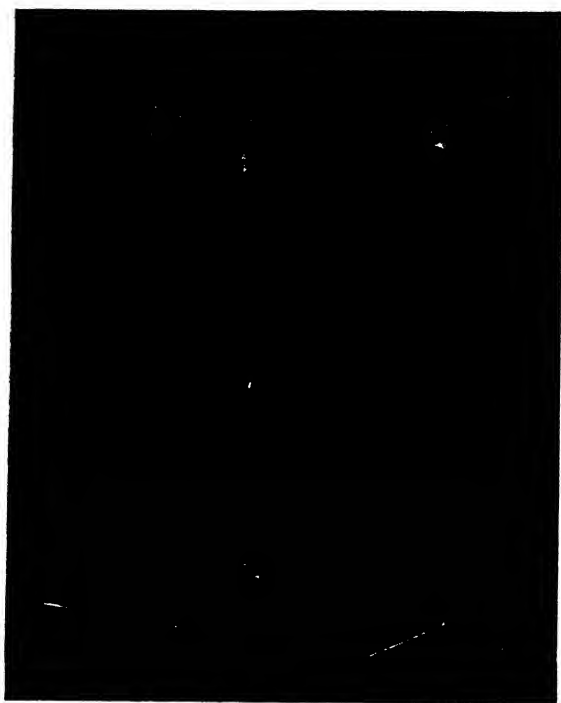


14—GROUND FLOOR PLAN OF CROOKSBURY HOUSE

Sir Edwin as to prevent him putting the garden entrance to one side (*see* plan Fig. 14). That position arose naturally out of the plan, but I have the feeling that if he were to face the same problem again, he would have managed it otherwise.

I return, therefore, to work which was done earlier than the additions to Crooksbury. Ruckmans, Oakwood Park, Surrey, was built in 1894, and is interesting as being one of the first of the typical farmhouses which have taken new shape under Sir Edwin's hand. It was originally a simple oblong with two chimney-stacks, and was roofed with the heavy stone slabs which come from Horsham. The older part of the south side (Fig. 16), with its gables and large expanse of tile-hanging, shows his early grasp of Surrey building traditions, but in some respects is rather immature. Very interesting, however, is the brick fireplace in the dining-room (Fig. 15), an early exercise in a manner which has become widely popular and has suffered no little caricature by unintelligent copying. In 1902 some increase of the house was required in the nature of a room tall enough

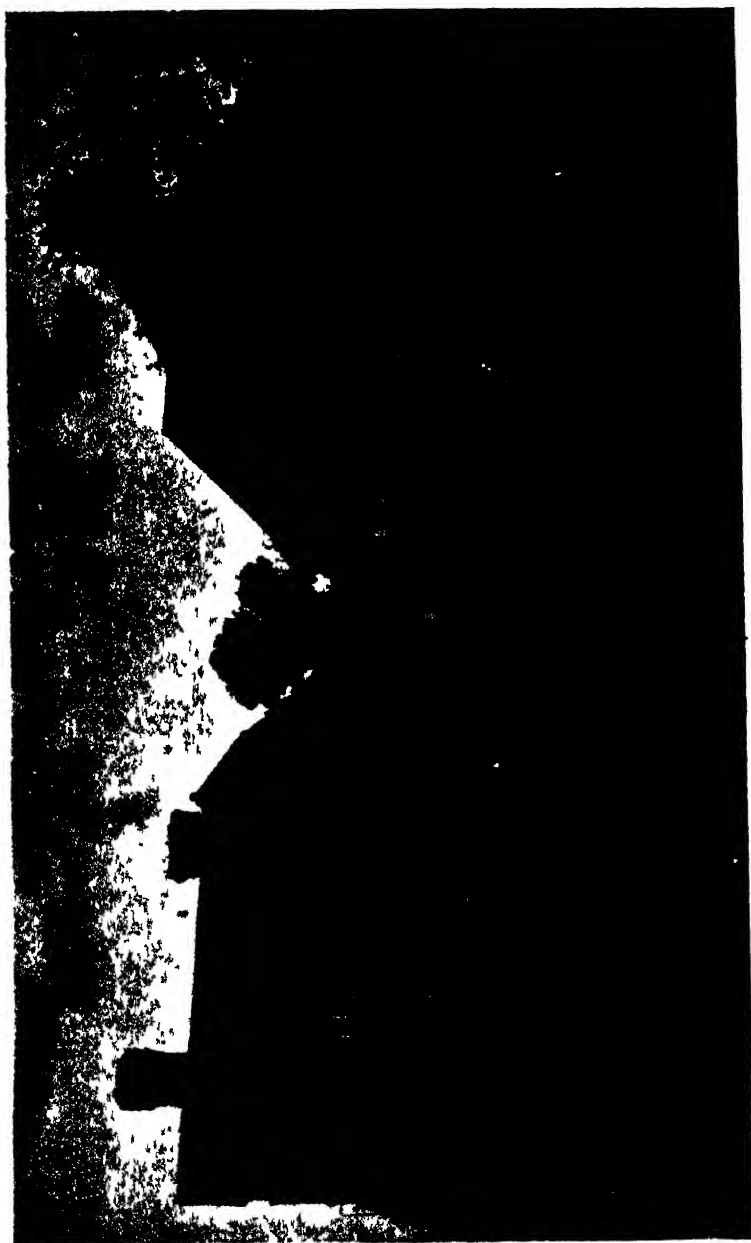




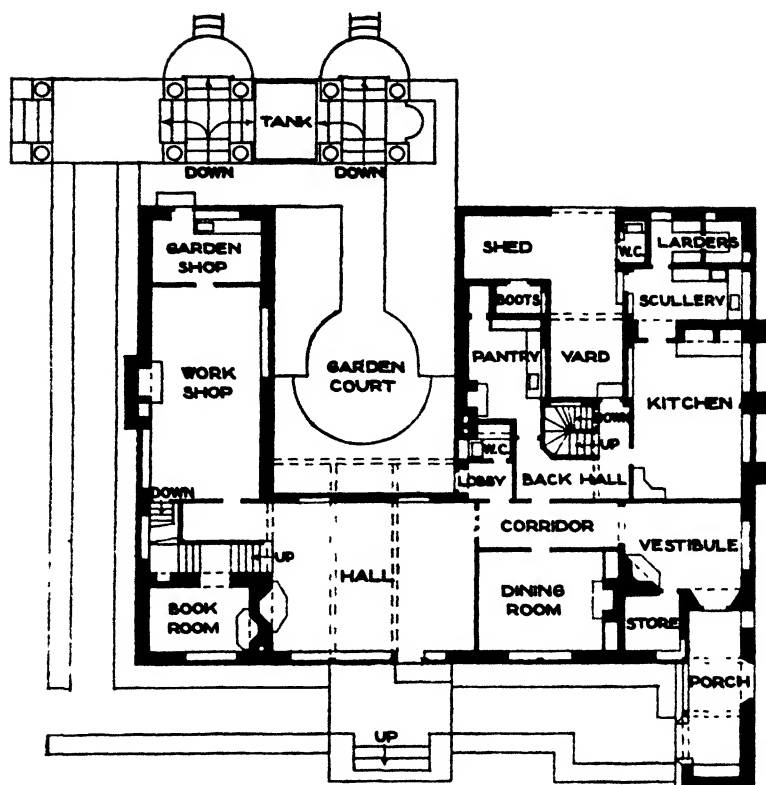
15.—IN THE DINING-ROOM, RUCKMANS.

to make it satisfactory for music, which is not heard well in the low rooms proper to farmhouse design. As in the case of Crooksbury, Sir Edwin did not feel himself bound by his earlier adventures. The music-room was by its very character and dimensions a new and distinct feature at Ruckmans, and this distinction is marked by a change in the architectural treatment (*see* right-hand side of Fig. 16). He has surrounded the room with tall sliding sashes instead of with long rows of low casements. Instead of putting gables to the roof he has treated it with hips. This shows not only a faithfulness in the development of plan, but also a readiness to let a modern building confess its own history in a perfectly frank way. There is a tendency in some architects to copy themselves when making additions to their earlier works—a dull habit.

Sir Edwin began to design Munstead Wood (Figs. 17-20) for



16.—RUCKMANS OLDER PART (1894) LEFT, MUSIC-ROOM (1902) RIGHT SEEN FROM THE SOUTH.



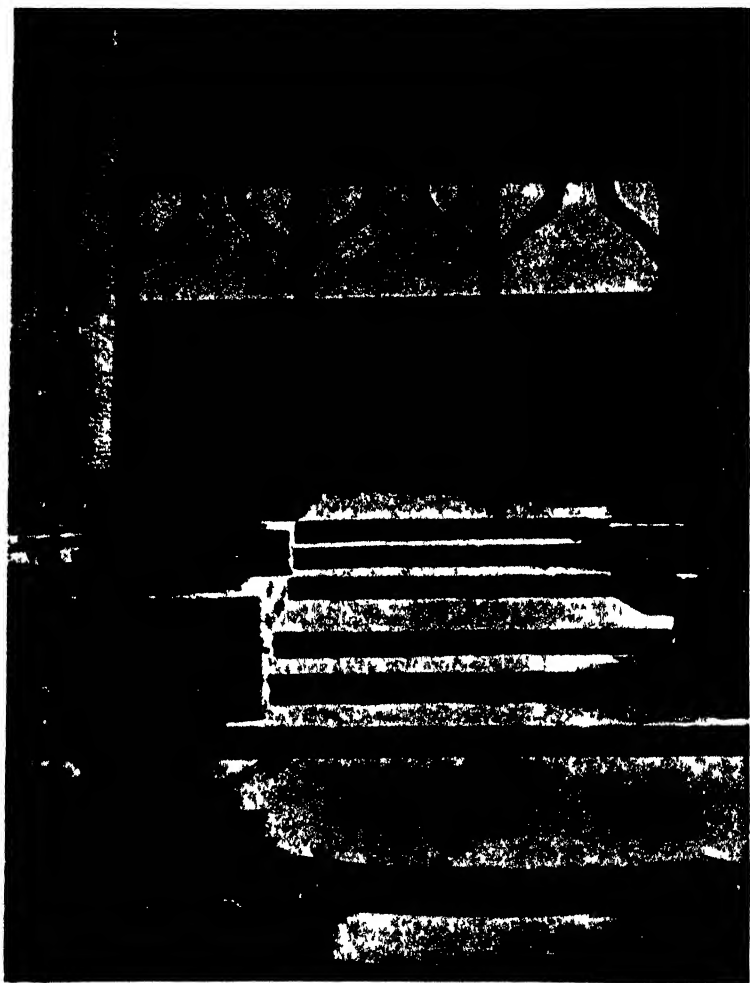
GROUND FLOOR PLAN

17—GROUND FLOOR PLAN OF MUNSTEAD WOOD

Miss Jekyll in 1896. The site was ideal for the purposes of a simple country house. It lies on a sideways which turns from the road leading from Godalming to Hascombe. Its chief feature is revealed by the name which the house now bears. A clearing existed in a chestnut copse, and there the house and near garden were set. Paths were cut through the undergrowth and grassed, so that many aspects of the house are revealed at the ends of leafy vistas. The space between the east and west wings is occupied by a paved court (Fig. 19), with which are grouped two flights of stone steps enclosing a tank, and these stairways are punctuated by balls of clipped box (Fig. 20).



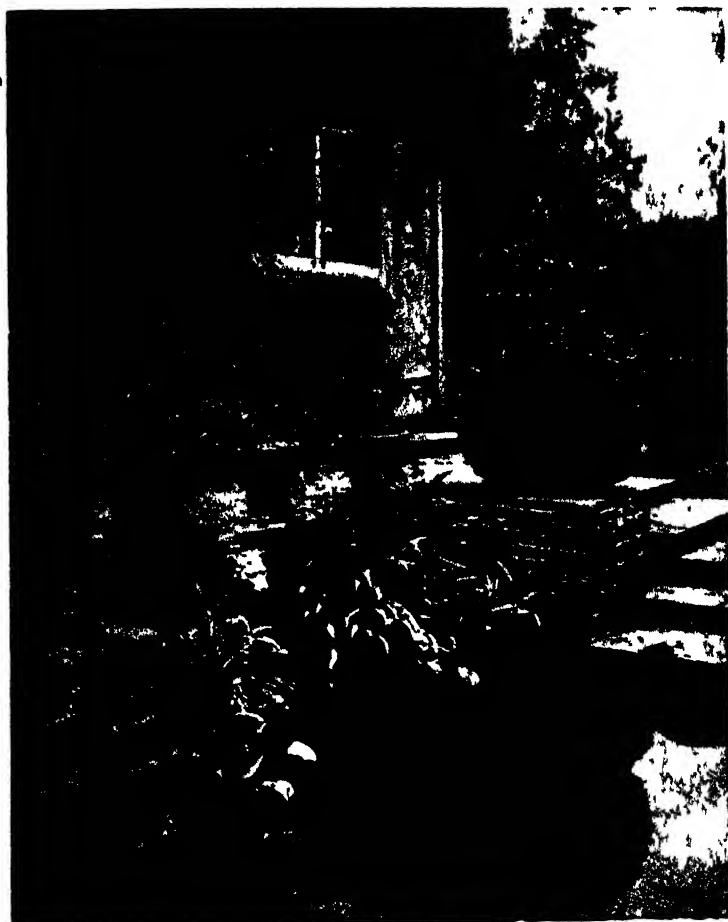
18.—Miss JEKVILL'S HOUSE, MUNSTEAD WOOD, FROM THE SOUTH



19.—MUNSTEAD WOOD: PAVED COURT AND STEPS ON NORTH SIDE.

The house itself is built of the local stone, with a slight use of half-timber in the outer wall on the north side. Great play is made indoors with heavy oak beams, especially in the fine corridor on the first floor. The disposition of the workroom, bookroom, dining-room, etc., is clearly shown on the ground-floor plan (Fig. 17), and need not, therefore, to be described in detail. Some visitors to Munstead Wood

have criticized the house on the ground that the windows are too small and the rooms consequently not light enough. That might be a reasonable criticism if the wishes of the owner had not been taken into account, but the house is the result of a perfect understanding between architect and client as to the sort of house to be built and its treatment. If the light is subdued in some rooms it is precisely because that was desired.



20.—THE TANK AT MUNSTEAD WOOD.

## CHAPTER III

## THREE SURREY HOUSES OF 1899

Orchards, Godalming—A Cloistered Quadrangle—Tiles used for Wall-building—Goddards, Abinger Common—Tigbourne Court, Witley.

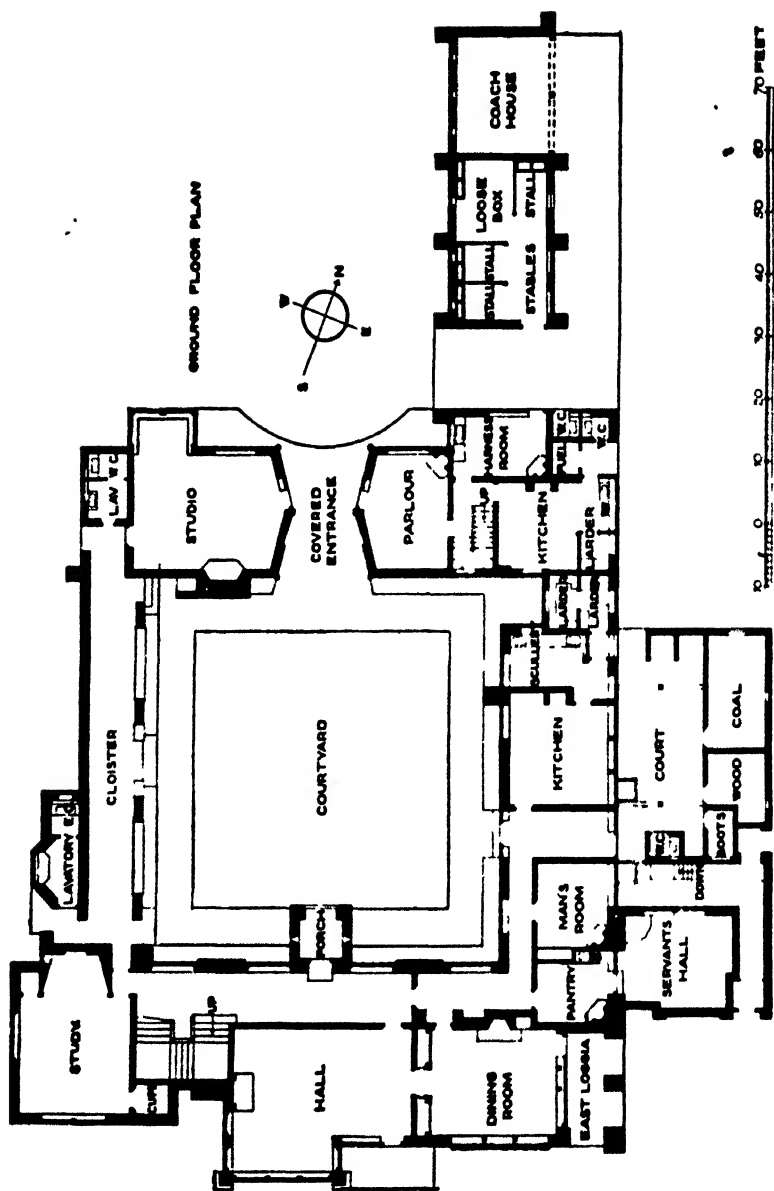
**T**HIS chapter illustrates three more Surrey houses in the traditional manner which show Sir Edwin at the point when he had abandoned the pursuit of the picturesque, and consequently achieved it in a more convincing fashion.

Orchards was begun in 1899 for Sir William Chance—it has since changed hands—and took about three years to build. It is set on a wooded table-land, richly clothed with oak and fir and silver birch, to the east of Godalming town. Both the house and its garden show a greater facility in the handling of materials, and a readiness to let the mass and outlines of the building develop a natural rather than a contrived picturesqueness. The grouping of the house with its attendant and attached offices and walled gardens show the same spirit as that which animated the sixteenth-century Englishman when he built, in native style, a house in which to dwell in native manner. The plan shows (Fig. 22) that as we approach the entrance to the courtyard, we have on our left the stable building. In front is the opening through the north side of the court which admits to a quadrangle, with inhabited buildings on three sides and on the fourth a cloister (Fig. 21). This connects the house with a studio, which was used by Lady Chance for her delightful essays in garden sculpture. The material chiefly used for the walls is the small-sized yellow rubble-stone of the district; but above the windows and in many of the archways lines of red roofing tiles are built in. The garden piers and other architectural details are also done in the same



21 — ORCHARDS PORCH AND CLOISTER IN COURTYARD





22.—GROUND FLOOR PLAN OF ORCHARDS.

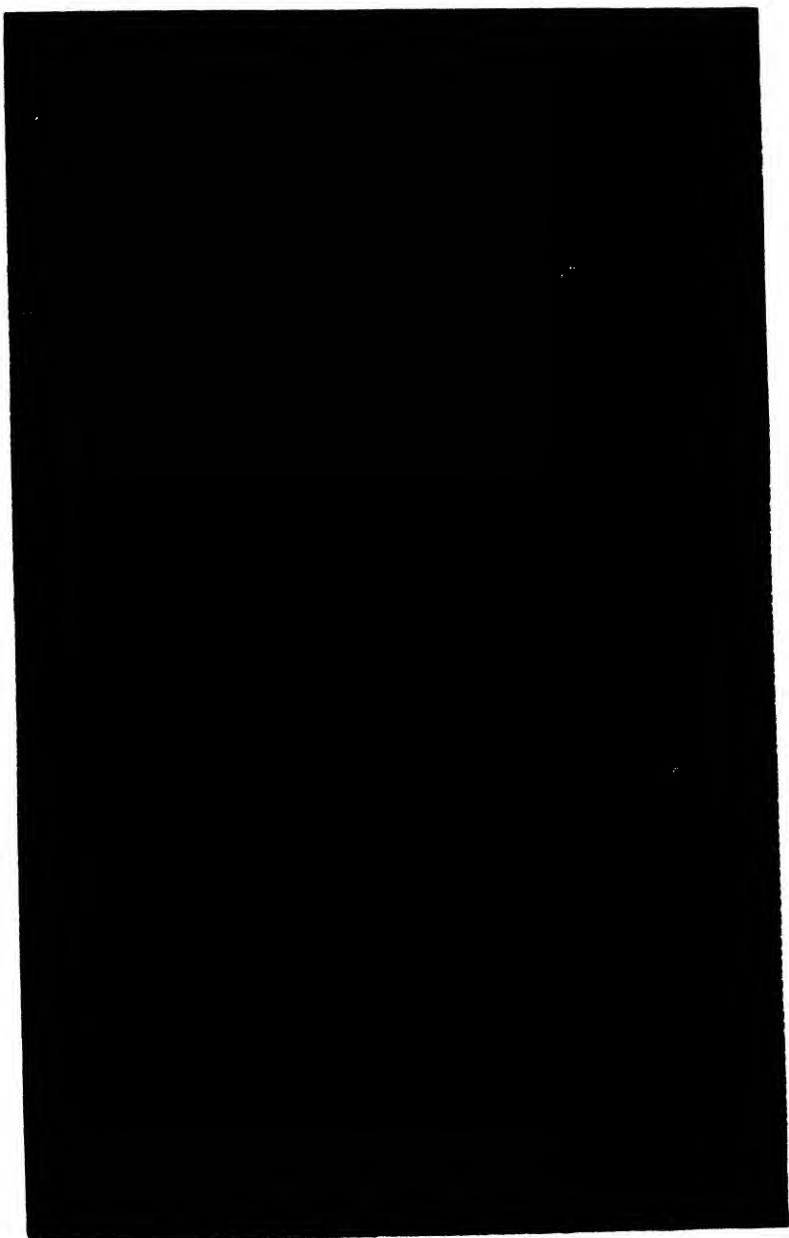


23 — ORCHARDS THE SOUTH-EAST CORNER

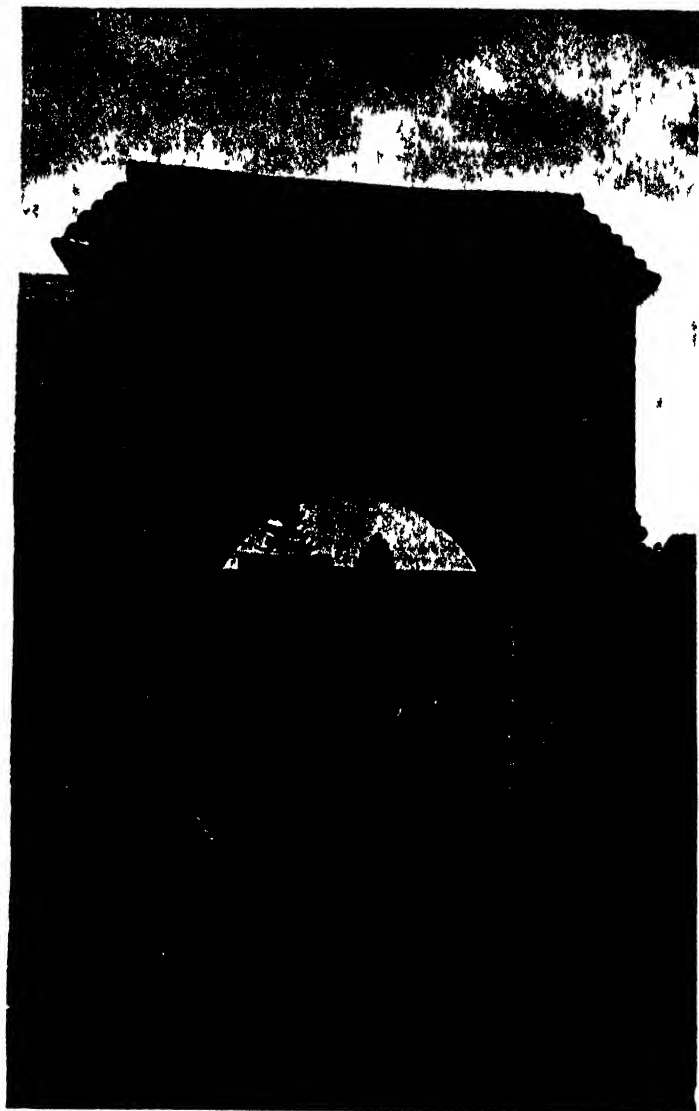
tiles. The chimneys are of red brick, and their fine shape and grouping produce the leading vertical lines of the composition. They contrast admirably with the simple and extended roof lines and with the long lines of oak casements. In the middle of the south front (Fig. 23), with its gable projection, is the drawing-room, the mullioned windows of which end in a Tudor doorway giving access to the terrace, up to whose bank wild Nature stretches. There is no garden on this side, but an outlook upon and into the virgin wood, where trees have been felled for a certain distance to give free play for light and air. The dining-room gives on to the loggia, the arch of which appears at the right of Fig. 23. This loggia dominates the most choice part of the garden, which begins with a brick and stone paved plat, enclosed by a low wall and left free for sitting out in favourable weather. From here half the county of Surrey is seen beyond the garden, lying at the onlooker's feet. Steps from this plat descend to a small garden of the type often called Dutch, but unlike anything ever seen in Holland. To the north this miniature pleasure is bounded by a tile-coped wall, which separates it from the kitchen garden. The middle of this wall is hollowed out into a curved recess, supported by tile-built piers and containing a tank, into which water pours from the mouth of a finely designed and wrought bronze lion head (Fig. 24), the work of Lady Chance.

The right idea for such an enclosure is that it should form a projection of the dwelling-house into the realm of Nature ; that it should partake mostly of the character of the former ; but be tintured with the spirit and the substance of the latter ; that it should be a room with the sky as its roof and with living plants for its furniture and decoration. Below the "Dutch" garden, and backed and sheltered by yews, lies an ample herbaceous border, and we have scarce walked its length before the eye is caught by an almost gayer picture lying before it, duly and adequately framed (Fig. 25). The kitchen garden wall rises up to an added height to take a tall, wide archway, with great double oak-plank doors standing open and revealing the bright borders of the central alley, backed by espalier fruit trees trained on an oak trellis.

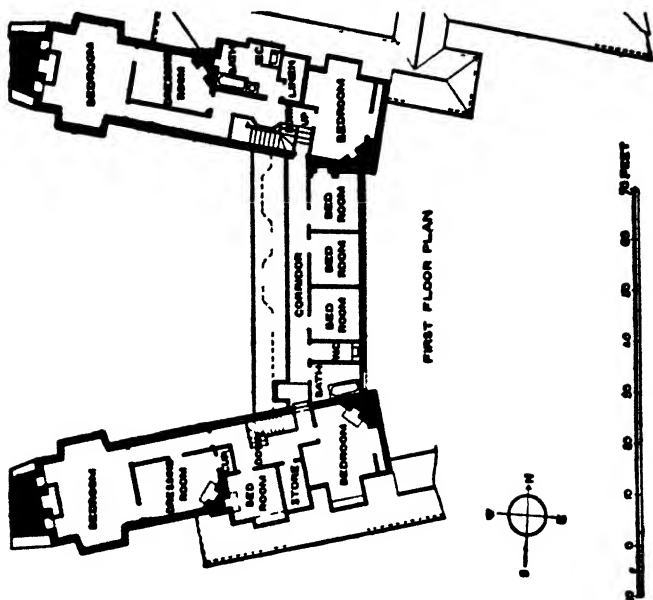
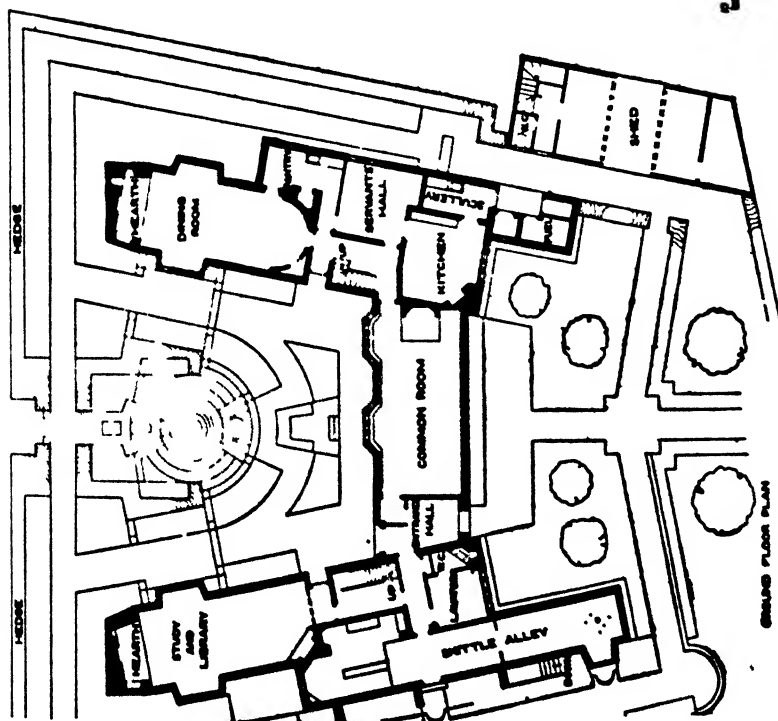
Goddards was built for Sir Frederick Mirrielees as a Home



24.—TILE-BUILT WALL FOUNTAIN AT ORCHARDS.

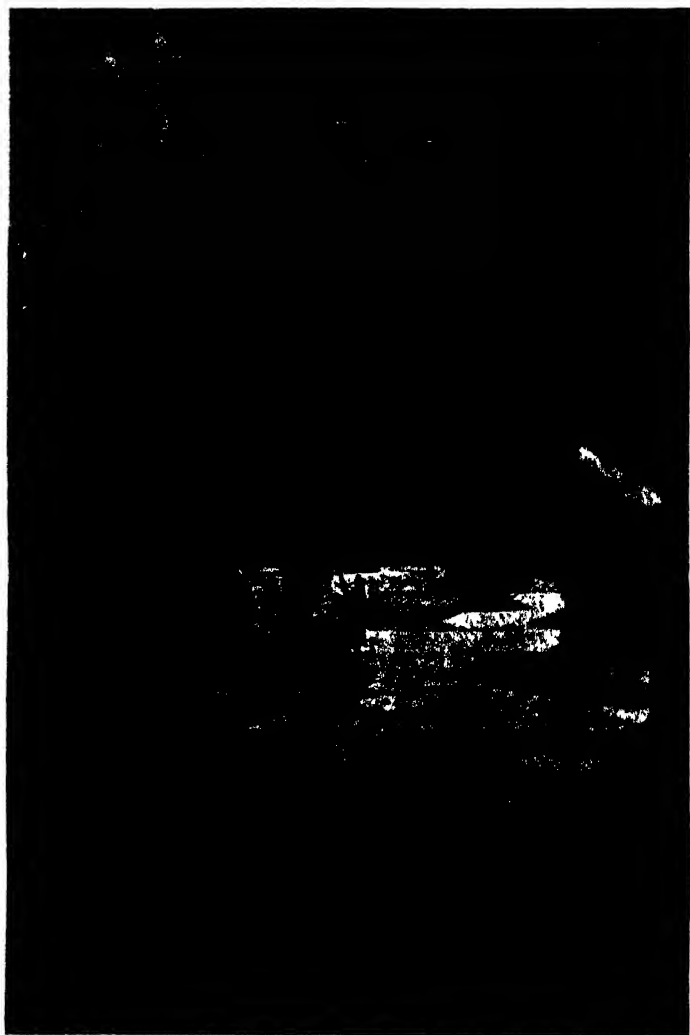


25.—ORCHARDS: A GARDEN ARCHWAY.

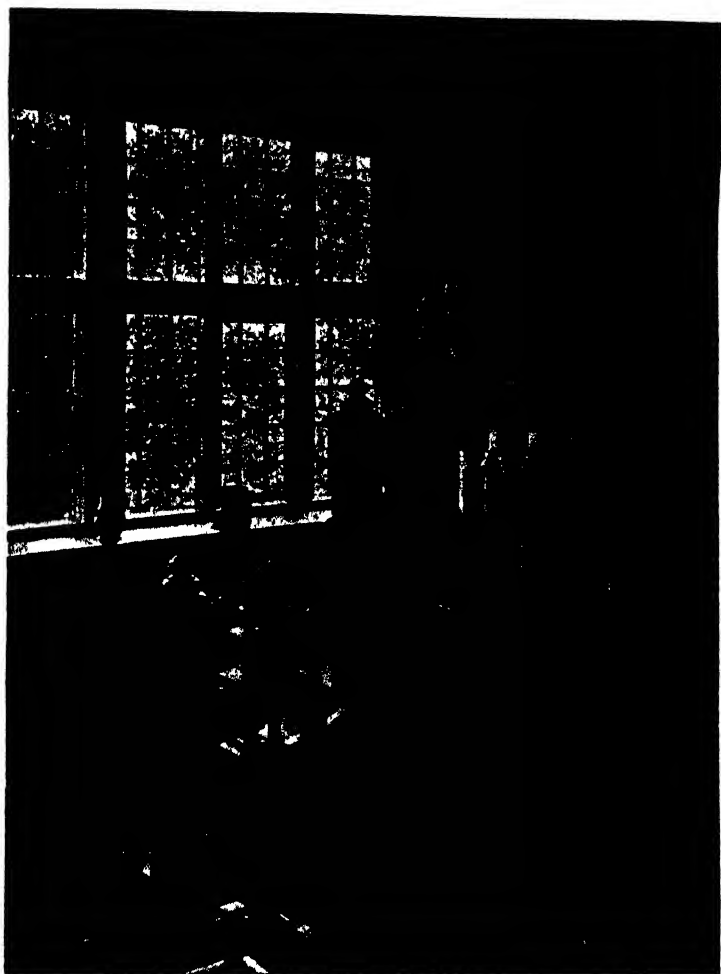


26—PLANS OF GODDARDS, SHOWING HOUSE AS BUILT IN 1899 AND EXTENSIONS TO WINGS IN 1910.

of Rest to which ladies of small means might repair for holiday. It was also used for invalid soldiers after the South African war, and has since been altered somewhat as a private house. Fig. 29 shows the entrance front of the house as first built. The plan (Fig. 26) shows the additional



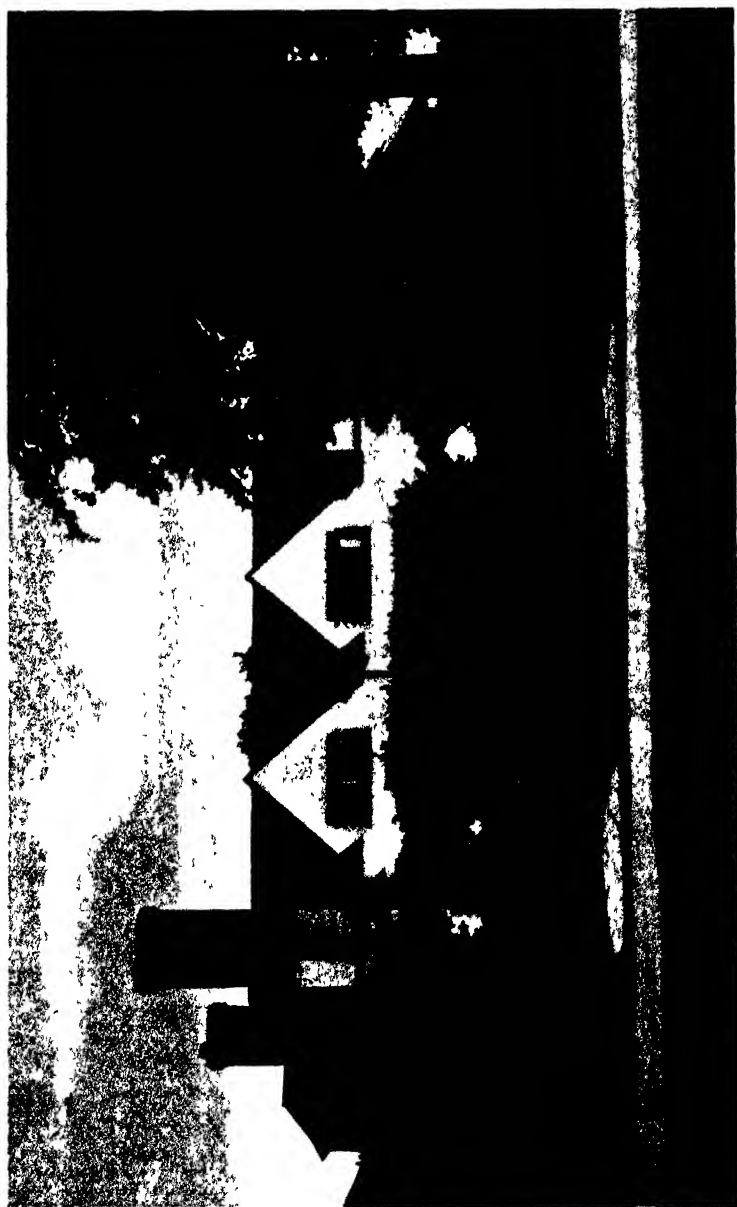
27.—GODDARDS: BRICK MULLIONS AND HORSHAM HEELING, 1899.



28.—GODDARDS STAIRCASE TO STUDIO.

wings built in 1910. The house stands on Abinger Common, which runs for a couple of miles south of Leith Hill. The air sweeps up from the weald to this typical Surrey site over the nine hundred feet of elevation of the hill, and the house itself is nearly seven hundred feet above the sea. The ancient name of the property was "Goddards," and that name it still retains. It shows a delightful variety

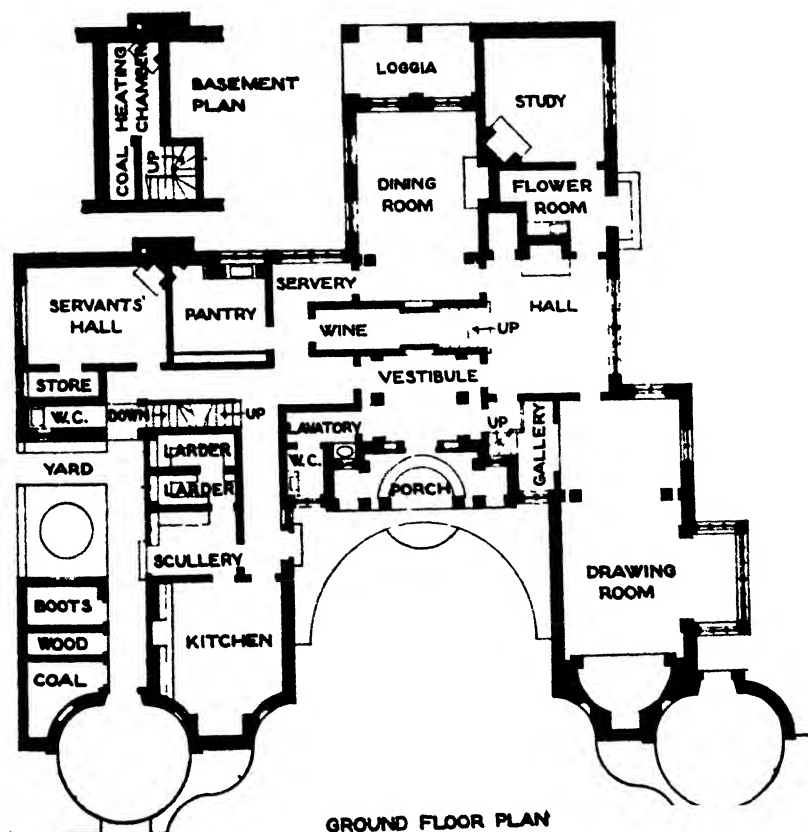




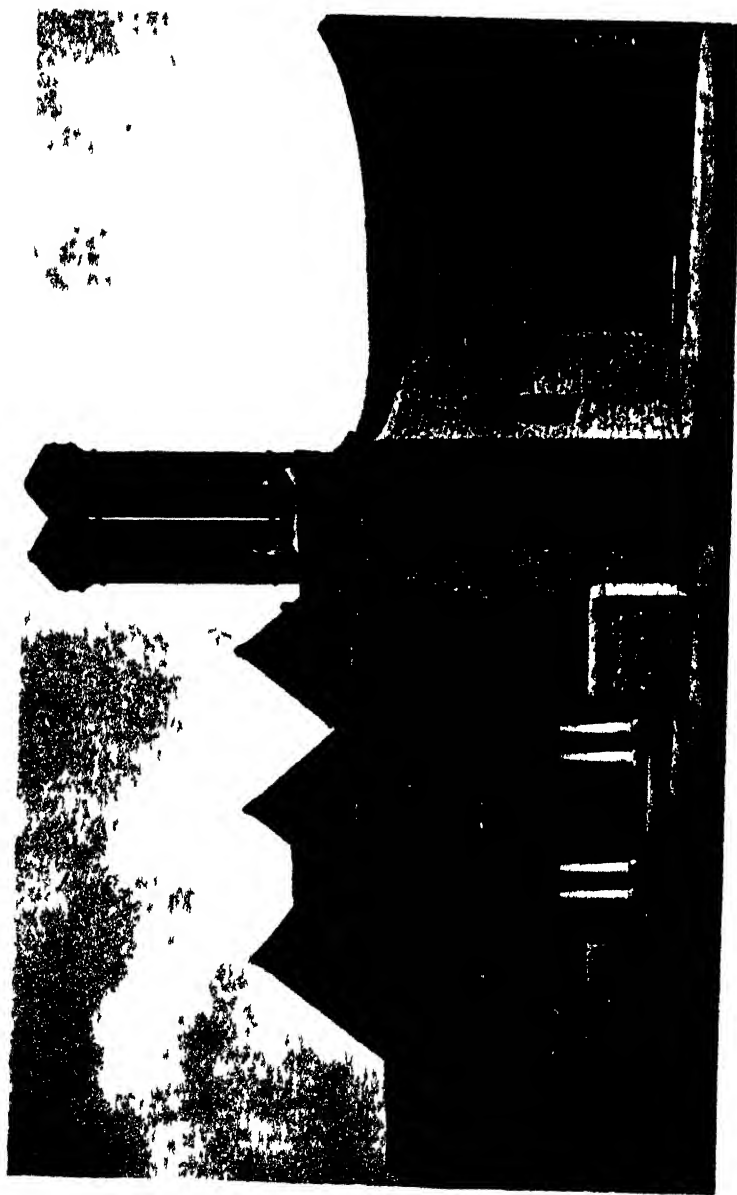
ODDAR      ENTRANCE FRONT

both in plan and in the use and treatment of materials. What, for example, could be more charming than the western court (Fig. 27), with its fine roof, partly of Horsham slabs, its brick-mullioned windows and doors, or the garden there, with its curiously laid pavements and flowering plants like sea-anemones lying on a rock? Fig. 28 shows a good simple type of wooden staircase.

Tigbourne Court was built in 1899. Surrey has no fairer region than that which lies between Guildford and Hindhead, for it is a land watered by many streams in the green-gathering grounds both of the Wey and the Arun, a country



30.—GROUND FLOOR PLAN OF TIGBOURNE COURT.



31 TIGBOURNE COURT ENTRANCE FRONT FROM THE ROAD

varied in surface, rich in pasture, and embowered in much of the woodland of the ancient Weald of Surrey.

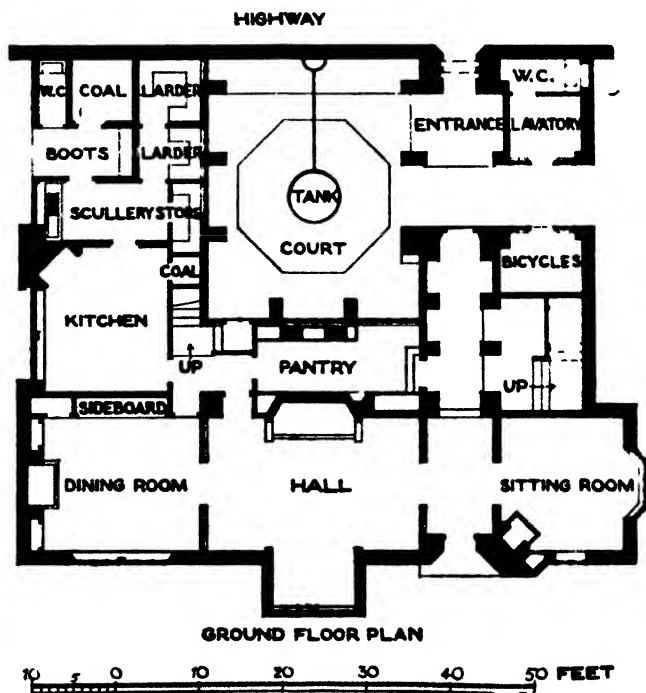
The site where Mr. Edgar Horne decided to build the house was occupied by Tigbourne Cottage, which had a picturesque garden. Its well-matured alleys of thuja and trained yew hedges were too good for the cottage to which it belonged, but the cottage was not sacrificed to the new house. It remains as a coachman's residence. The new house stands by the road, and Sir Edwin has given to the entrance front (Fig. 31) a more welcoming character than in most of his later houses. It faces west, with a pillared porch set back between projecting wings, which contain the kitchen quarters on the north and the drawing-room on the south. The plan is very gay in conception (Fig. 30). Not only are the inner corners of the wings set out on concave lines, but the gateway to the kitchen yard on the north and to the garden on the south are also made the occasion of great recessed curves. The walls are of Bargate stone, with garreted joints diversified by courses of roofing tiles disposed in half diamonds, and used as keys to the round arches. Some of the quoins are of brick, which also serves as filling to the little pediments, straight and curved, over the first-floor windows. The gaiety both of this vernacular treatment of material and of the plan is sobered by the classical treatment of the porch with columns and entablature. The planning of the vestibule and hall is a little confused, and the relation of kitchen and dining-room leaves something to be desired.

## CHAPTER IV

## TWO HOUSES BUILT IN 1900-1

The Deanery Garden, Sonning—Rills and Pools—Homewood,  
Knebworth—A South African note.

THE Deanery Garden gave great opportunities, because it was enclosed by an ancient red-brick wall, and part of the site was covered by an old orchard. The name marks an early ecclesiastical ownership, but there was no fragment of building to suggest any definite characteristic



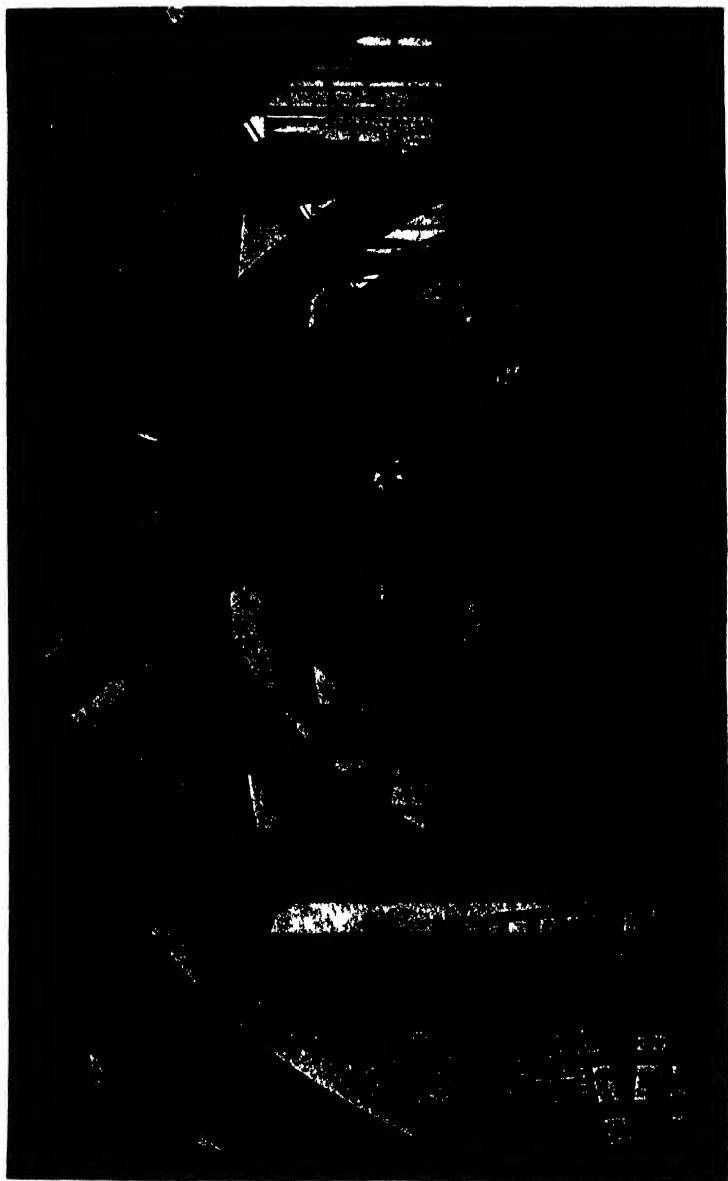
32.—GROUND FLOOR PLAN OF THE DEANERY GARDEN.



33 —ON THE UPPER TERRACE, THE DEANERY GARDEN, SONNING



34 - THE DEANERY GARDEN THE CANAL AND TERMINAL POOL

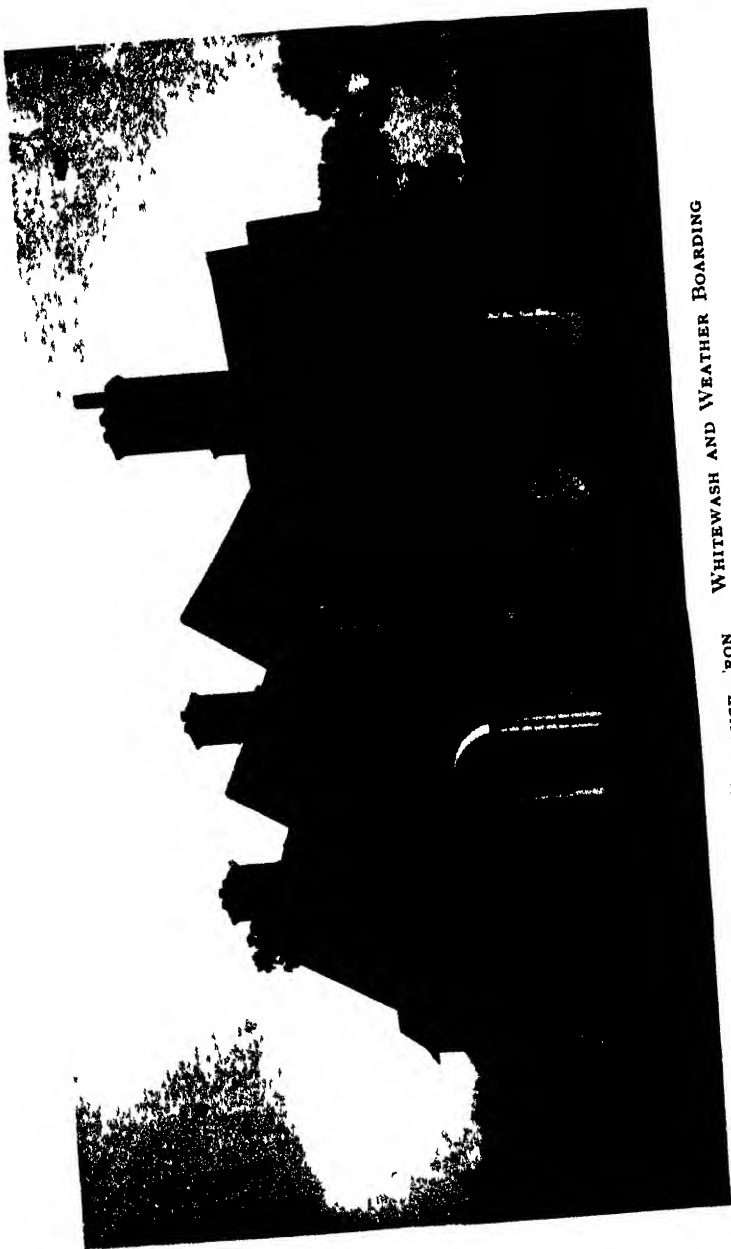


35 —THE DEANERY GARDEN    USE OF MASSIVE MATERIALS, 1900.

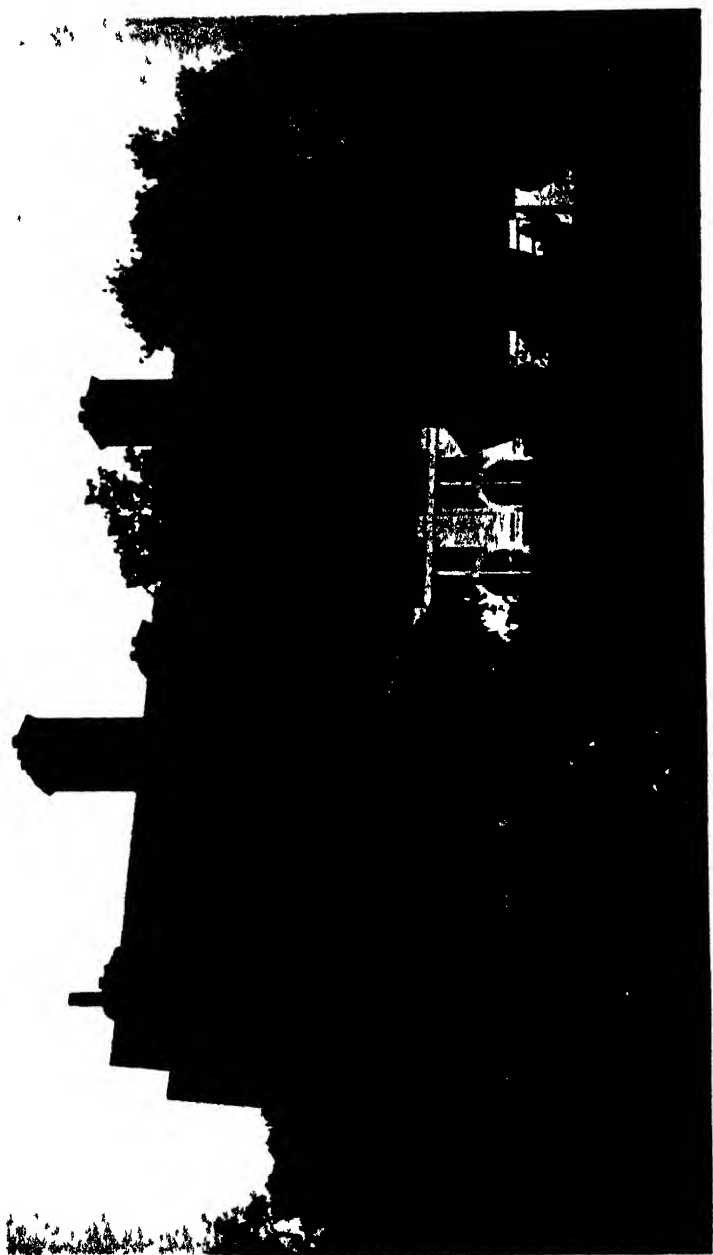


for the house to be built there. The design made for Mr. Edward Hudson showed early a peculiar gift for welding together house and garden into a harmonious whole. The building has since been enlarged for a later owner, but as first built it marked the rapid development that was taking place in Sir Edwin's art in the opening year of the century. The Deanery Garden is therefore more instructive if considered in the form which it first took. The house was built on the north-east side of the garden and adjoining the road. The door from the road opens through an entry into the open tank court (Fig. 32). The hall is furnished with a solid screen built of heavy timbers with chalk block filling, and to the east of the screened space, which in a mediæval house would be called the "screens," is a sitting-room. At the other, or western, end of the hall is the dining-room. The tall bay window of the two-storey hall, seen in Fig. 33, has no less than forty-eight lights. Leading from the "screens" to the garden is the round arched doorway, with six recessed brick members, which leads to the bridge and stone stair seen also in Fig. 33. The delightful effect of the pierced parapet is very simply got by curved bricks arranged between low rusticated piers. At the south end of the bridge is a broad flight of steps, round on plan, a distant view of which appears in Fig. 34. To the south-east of the bridge is a terrace, and from the pool crossed by the bridge, there runs a canal or rill parallel with the south-west front (Fig. 34). It is interrupted mid-length by a square pool, and from it rises a pedestal occupied by a bronze boy bearing on his shoulder a dolphin, from whose mouth issues a jet of water. The rill finishes in a round tank backed by a double winding stair at the north-west boundary of the garden. Much could be written of the fine opportunities given to the enthusiast in every kind of gardening, and especially of wall treatment, but the successes achieved, and the skilful planting which made them possible, have been fully described by word and plan in *Gardens for Small Country Houses*, and need not be repeated here. It suffices for me to say that Miss Jekyll worked with the architect in producing effects of singular richness.

Fig. 35 shows with what a lavish hand Sir Edwin used timber in the construction of a house which is rightly Tudor in spirit.



OMEWOOD ENTRANCE RON WHITEWASH AND WEATHER BOARDING



37 — THE GARDEN FRONT AND STOEPS AT HOMEWOOD.

At Homewood, built in 1901 for the Dowager Lady Lytton, the garden frames the house to admiration. The building owes its beauty largely to the skill with which it has been gabled. There is a welcoming charm in the entrance front (Fig. 36). A short drive brings us from the road to a square gravelled space before the entrance, which is marked by a delightful round hood. The south-east front with its loggias is a conception of unusual grace (Fig. 37). There is a hint of the South African stoep in the broad space in front of the dining-room windows. No roof hangs over the latter to keep out the sunshine, as the pair of loggias stand clear at the sides, and nothing checks the view from the windows over the quiet rolling landscape.

The merit of the design of this front is in the neighbourhood of Ionic pilasters to the simple elements of roof and gable, which are the essence of a treatment characteristic of farmhouse traditions. Like so much that Sir Edwin does, it was an experiment that few would have dared to make, and fewer brought to satisfactory achievement. People sometimes talk as though architecture had come to an end, as though there is nothing to be done except to copy the work of our forefathers. This garden front of Homewood is a small, albeit delightful, thing in itself, but it is symptomatic of much. It proves, what people are slow to believe, that in the new arrangement of traditional forms, perhaps themselves of widely differing provenance, there is room for infinite originality. We do not want new forms, but new light on the old, and a new perception of their possibilities.

A further word by way of description of Homewood must be added. The boarding of the great gables has weathered to an exquisite silver grey, through which the grain of the elm is wonderfully seen, and on the sunless north front the dripping rain has marked the boards with bands of greenish stain. On the south-west elevation fig trees and peaches flourish, protected from the winds by the raised lawn. Over one loggia pavilion a broad-leaved American vine climbs freely, and even in late September the garden is brilliant with colour and rich with quick scents. As one walks round the house every step shows a fresh picture, and the low spreading roofs fall into a new grouping. For all its diversity of mass and the shadows which its broken

outlines throw, there is an underlying gravity which comes of the considered symmetry of every front. Add to that the subtle massing of colour, the simply whitewashed brick at the base, the broad spread of silvery boarding and the medley of red roofs, and Homewood stands revealed as a notable little work.



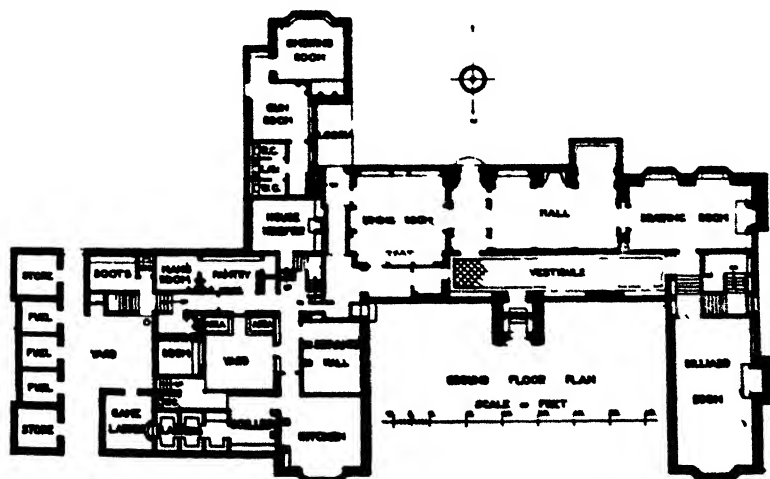
38.—THE HOO, WILLINGDEN SEAT AND SUNDIAL

## CHAPTER V

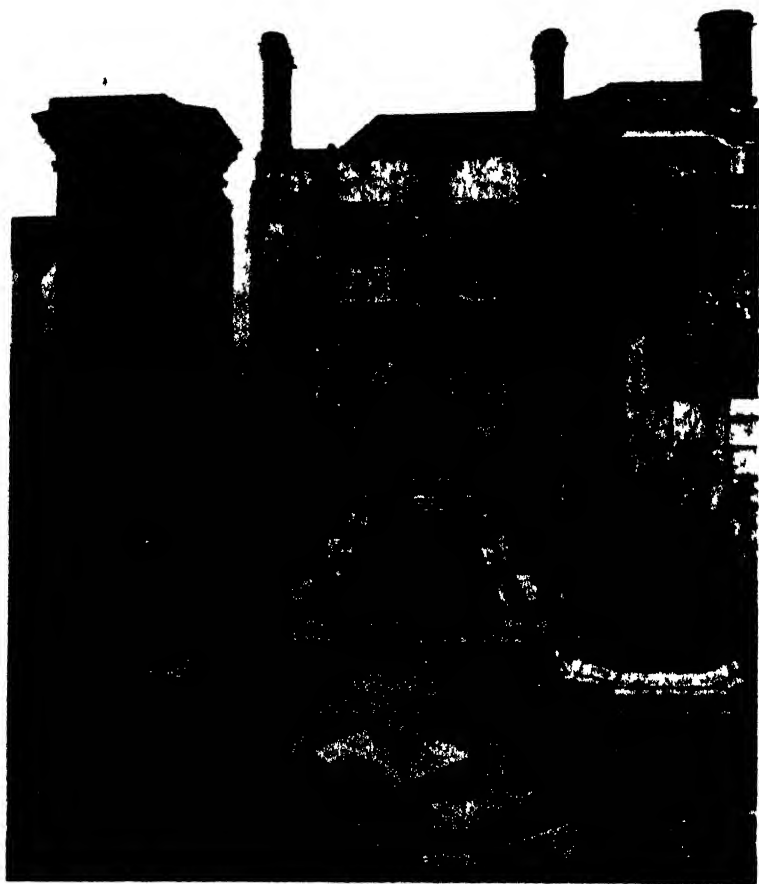
### MORE HOUSES IN THE TUDOR MANNER, 1901-3

Marshcourt—A Wealth of Tudor Fancies—A great Garden Setting—  
Grey Walls, Gullane—An Ingenious Plan—Little Thakeham,  
Sussex—Papillon Hall—Butterfly Plans and Suntraps.

**M**ARSHCOURT is a house of peculiar interest, not only because of its intrinsic beauty, but also because it is perhaps the most important of the houses which Sir Edwin has deliberately built in the Tudor manner. Since then he has done much work which is akin to it, but mainly when he has added to an old house which set the note or when, as at Drewsteignton, begun in 1913, his client specifically desired a building in an early manner. The record of his work, in the chapters following this, marks an increas-



39.—GROUND FLOOR PLAN OF MARSHCOURT.

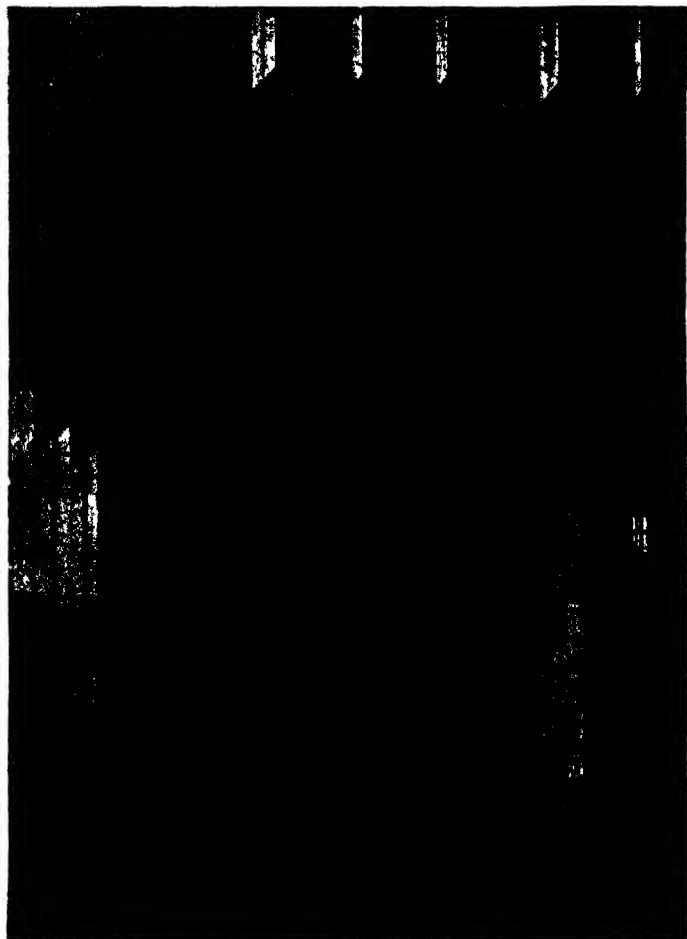


40.—MARSHCOURT PART OF SOUTH FRONT SEEN ACROSS POOL GARDEN.

ing reliance on the motifs which informed the design of the eighteenth century. Marshcourt shows the art of Sir Edwin in its gayest mood. It is, indeed, the richest expression of his earlier manner, when the romantic quality of Tudor building influenced him most strongly. It was built at a time when he had already developed that full

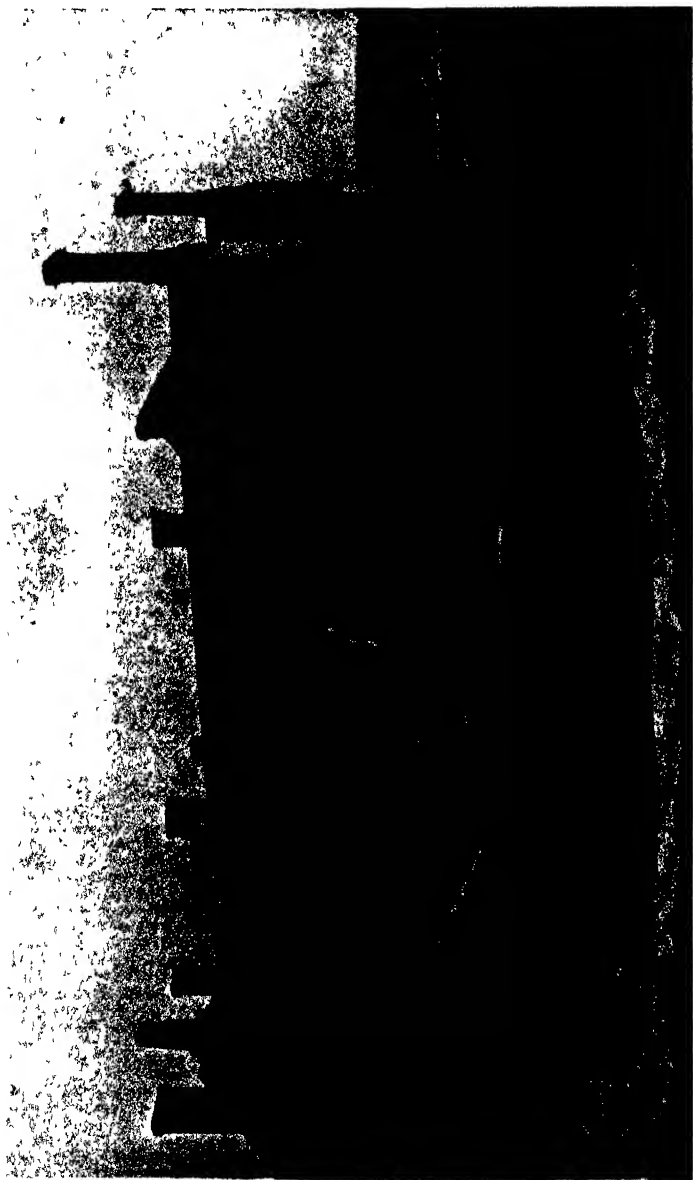
mastery over material which has done so much to give freshness and distinction to his work.

The career of a single man may well show a development of design which represents centuries of change in æsthetic outlook. It took sixty years of Norman Shaw's full and splendid career to travel from his early work in the Gothic manner to the fine classical flavour of his last house, Chesters. With the younger men the speed of development is greater. In twenty years Sir Edwin passed from his early exercises



41.—THE LOGGIA AT MARSHCOURT—CHALK AND BRICK.





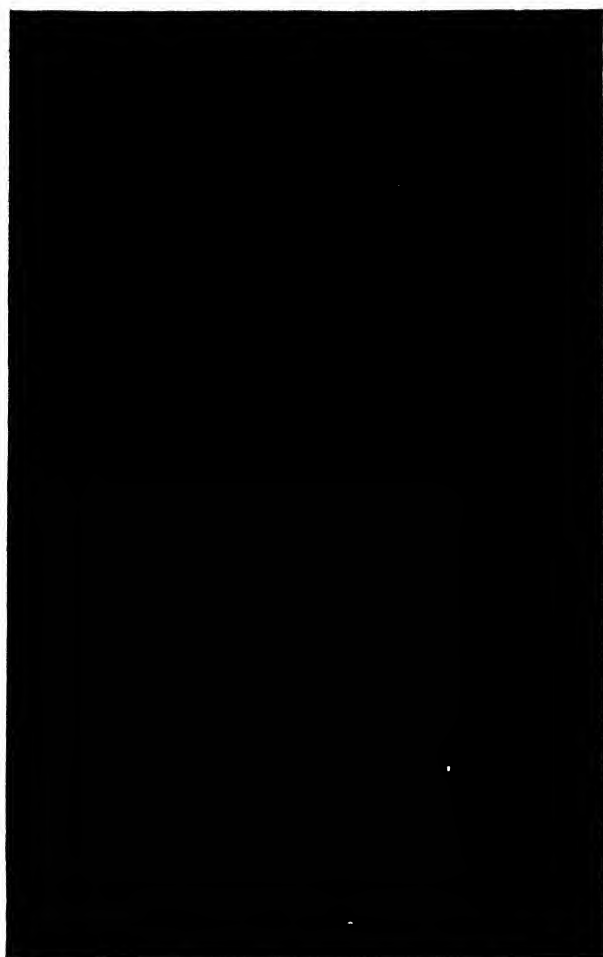
42.—MARSHCOURT: ENTRANCE FRONT FROM NORTH-WEST

in traditional cottage-building to the broad austerity of Great Maytham. Marshcourt is as obviously the result of an imaginative outlook, as his later work is an expression of law and intellect in architectural design.

The house seeks its effect by ingenious combinations of local materials, by sharp contrasts of colour—white chalk, black flint and red brick (Fig. 41)—by daring groupings and by the juxtaposition of features of varying scales. Experience shows that such a conception, unless handled in a bold and masterly way, is bound to fail from lack of that unity which is needful in any perfected work of art; but Sir Edwin has essayed a *tour de force*, and has achieved it.

Marshcourt stands on the spur of a hill which overhangs the river Test, where it wanders past Stockbridge. It looks across the reedy water-meadows that fringe the river, dotted with large silvery willows. The site needed very careful handling lest the extent and presence of the house should overwhelm the situation. It demanded in a pre-eminent degree an architectural treatment of the garden which should soften the break between the house and the hillside. There are places so enriched by Nature with bastions of rock and fringes of natural growth that an elaborate scheme of terraces and balustrades, of retaining walls and paved walks, seems not only unnecessary, but impertinent. At Marshcourt, however, the garden setting which Sir Edwin devised was essential to success, and the accompanying pictures show how complete such a success can be. The building is supported by a series of terraces with flights of steps connecting and long balustrades bounding the various levels. The house is laid out on an H plan (Fig. 39), but with the omission of one arm at the south-west corner. The entrance front looks due north (Fig. 42). Its two deep projecting wings enclose a broad paved forecourt, which is approached by a bridge crossing a fall in the ground.

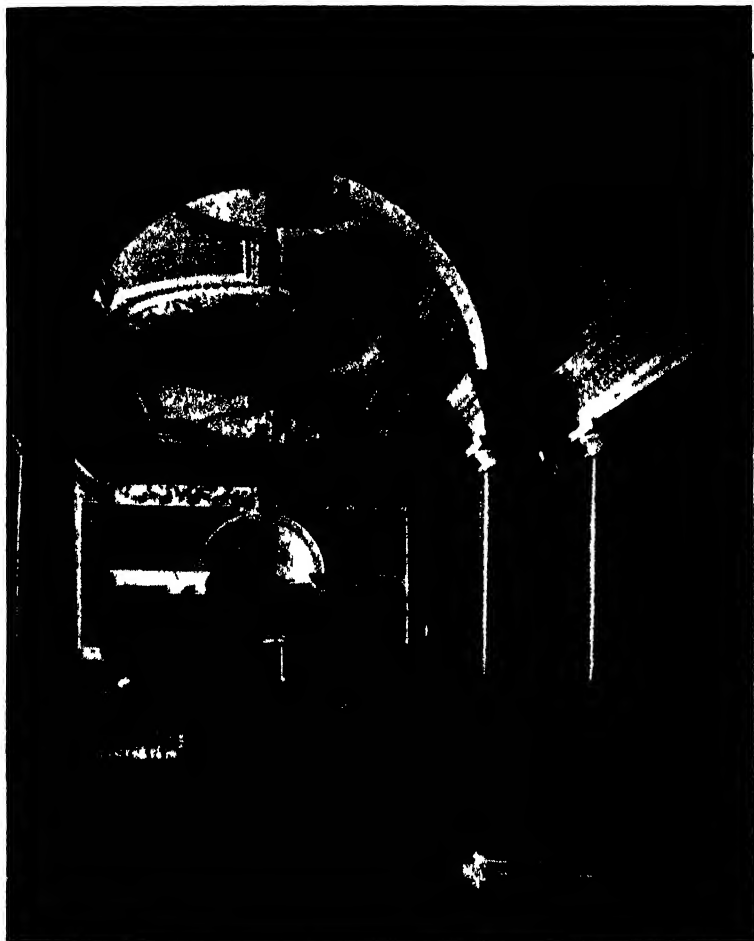
The ground slopes downwards from the west wing, but there is a rise to the north-west, an accident of levels which drove Sir Edwin to devise the charming scheme of steps and balustrading which appears in Fig. 42. It is, however, on the south side that the architectural treatment of the garden finds its most notable development. The lily pool, sunk in a setting of steps (Figs. 40 and 43), and surrounded



45.—STONE SUNDIAL WITH LEAD INLAY.

by a balustraded wall, makes a retreat rich in architectural fancy, and beyond it is a walk where pergola and pools make up an enchanting picture (Fig. 44). The garden is full of gracious furnishings like the sundial seen in Fig. 45. From whatever point of view the building is seen, the tall chimneys of moulded brick group in romantic fashion with bold bays, broad overhanging eaves and great stretches of mullioned windows.

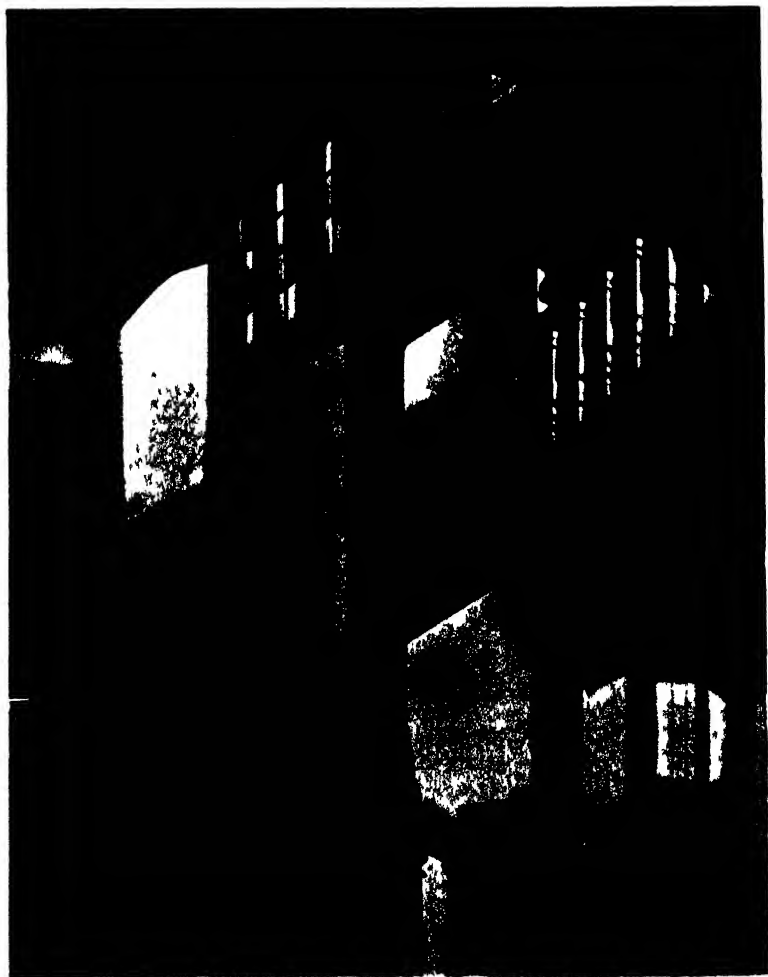
The planning of the house owes nothing to Tudor models, but is frankly modern. Entering through the porch the visitor finds a long vestibule, at the right-hand end of which is the main staircase. To the left are openings to the big hall (Fig. 46). The staircase is an echo of Elizabethan influences, built massively of oak with simple detail in baluster and panel (Fig. 47). In the hall there is a burst of richness such as we associate with late Jacobean work. Marshcourt



46.—MARSHCOURT: THE HALL AND ITS SCREEN.

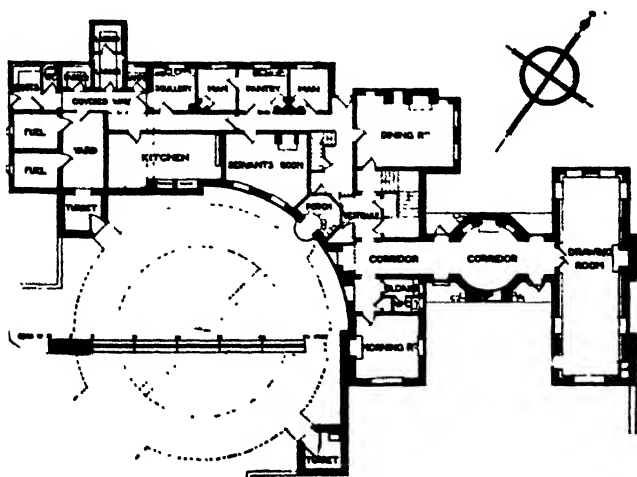
dates from a time when Sir Edwin was giving a more close attention to details of craftsmanship than is demanded by his later work in a more austere manner. The rich, perhaps it is fair to say heavy, plaster-work of the hall ceiling (Fig. 46) shows a vigorous sense not only of decorative values, but of the contrasting play of various textures.

Grey Walls is a small, albeit dignified, holiday home



47 — MARSHCOURT: AN UPPER STAIR

standing on the famous Muirfield Links. It was built for the late Mr. Alfred Lyttelton, but now belongs to Mrs. Brinton. The position of the site with reference both to the links and the road, as well as the difficulty of catching both the sun and the view to the north, drove Sir Edwin Lutyens to some engaging shifts in planning, the outcome of which is at once original and attractive. The feeling of poise which comes from symmetry he secured in the entrance court; but even by setting out the front of the house on a curve it could not have a direct relationship with the approach road without disarranging its elevation to the links, seen in Fig. 49. The waywardness of the natural lines was therefore masked by an attractive group of lodges and garage at the south corner of the site arranged to form an outer forecourt. Between two of these the drive leads through a walled garden of interesting shape to the curved entrance front, flanked by low pavilions, seen in the plan (Fig. 48). This front faces south, and as it was obviously inconvenient to have the chief rooms looking on to a forecourt, Sir Edwin threw them out eastwards and broke up their plan into H form, so that the round projection of the corridor, which serves as a sitting-room, might have a south-east aspect. The eastern stroke of the H is the drawing-room, a long, narrow apartment with windows that face to



48.—GREY WALLS: GROUND PLAN.

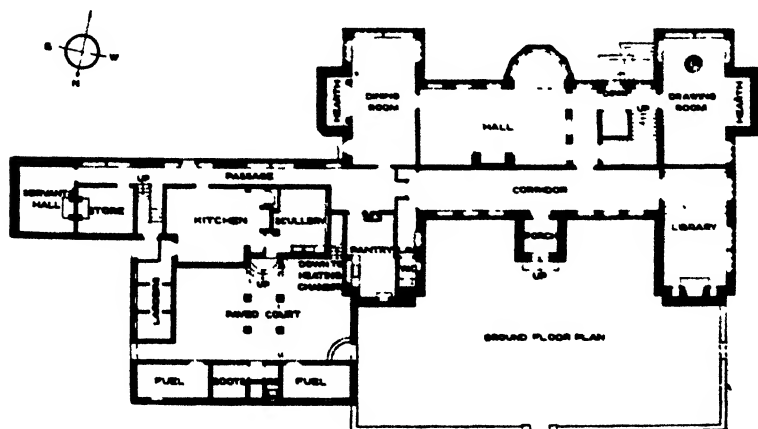


49 —GREY WALLS FROM THE NORTH

every quarter and enjoy views both of the links and of the formal garden. The rubble walls are built of stone of a rich cream colour, while the roofs are covered with grey Dutch pantiles that give an effect altogether delightful. Everywhere there is evidence of ingenious new uses of materials. Set in the window lintels are sections of grey pantile, which by their repeating curves give touches of interest, and between them is a garreting with dots of red tile. The round pillars of the tea-room are built up of thin shards, set in thick mortar, of the same green slates that are hung on some of the walls.

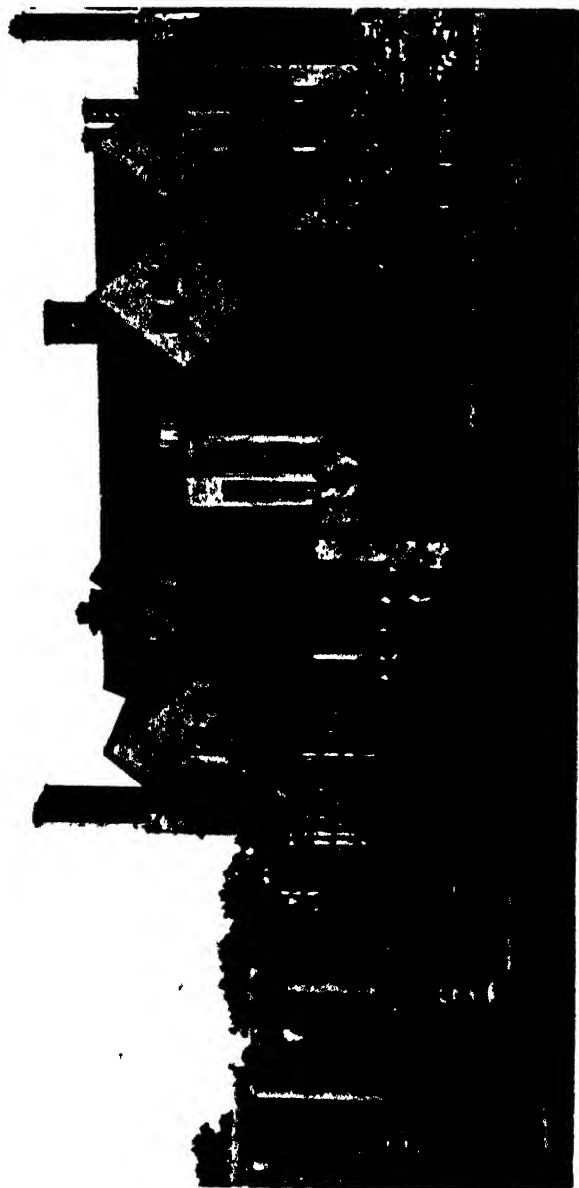
Little Thakeham shows a marked development in Sir Edwin's handling of Tudor elements of design. It is smaller than Marshcourt, but there is an increase in restraint of treatment which is not accounted for merely by difference of size and the more modest decorative scheme appropriate in a smaller house. The exterior claims our attention first. There is altogether less exuberance of fancy in the quiet masonry of the walls and the simple brickwork of the chimneys (Fig. 51). Marshcourt gives the suspicion of a feeling that Sir Edwin was determined on the *tour de force* which he certainly achieved there. It seems to have been designed "at the top of the voice."

Little Thakeham bears no mark of effort. Its elevations seem to have happened so. The rooms show no less that



50.—GROUND FLOOR PLAN: LITTLE THAKEHAM.



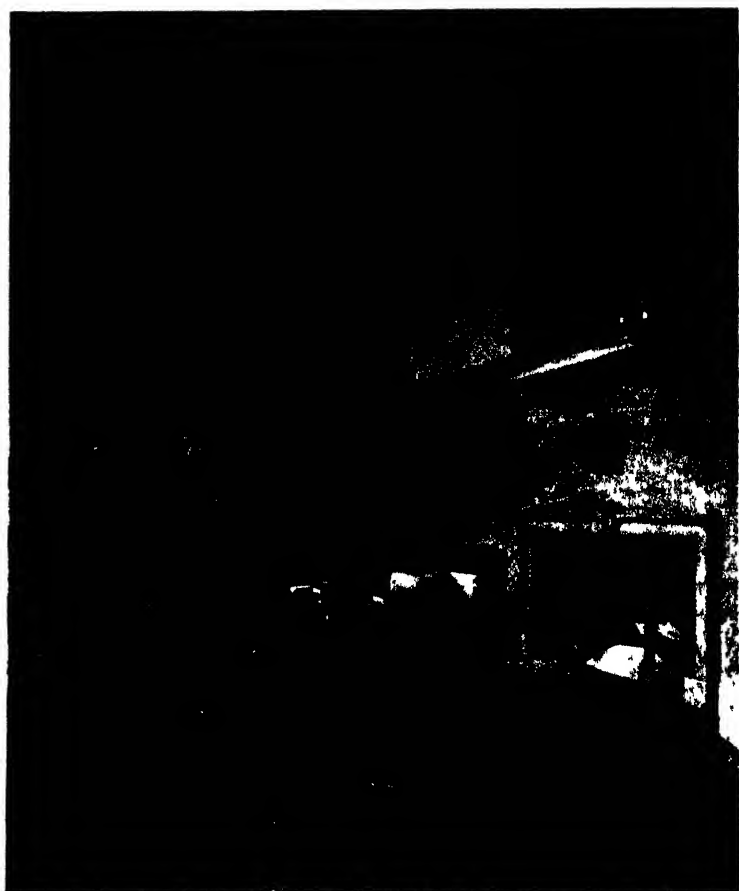


51 - LITTLE THAKEHAM · THE SOUTH FRONT AND PERGOLA

Sir Edwin was progressing in 1902 towards a more mature manner of interior treatment. The late Jacobean richness which inspired the hall at Marshcourt has given place to the more quiet methods of the age of Wren. In less able hands this mingling of styles, of Tudor and Palladian, would have led to disaster, but Sir Edwin has always shown a particular skill in combining different manners and yet in achieving unity of effect.

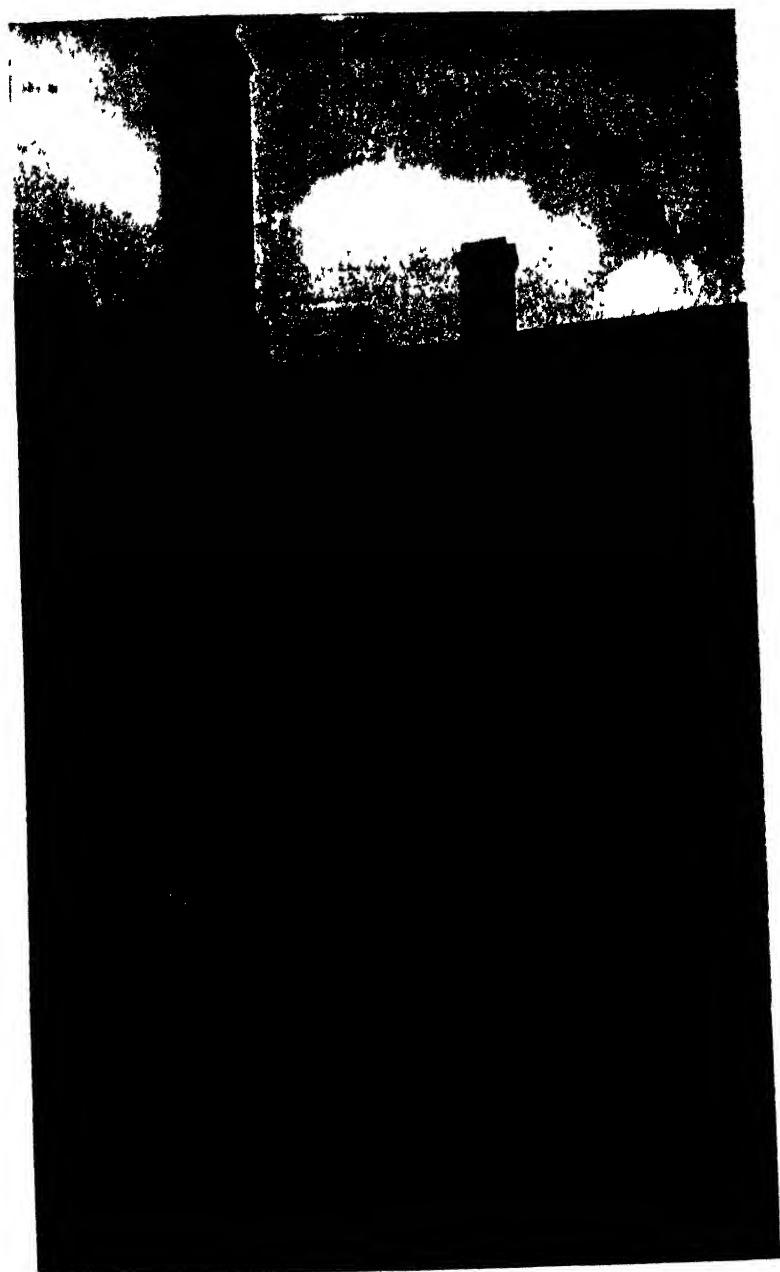
The general plan of the building (Fig. 50) is based on an H with a broad connecting stroke, the kitchen offices being grouped round a distinct court to the east of the main house. The front door opens on to a broad corridor, which runs across the house from east to west. Of the considerable area of the "stroke" nearly three-quarters is occupied by this corridor, by the porch and stairs and by the space behind the screen. About one-quarter only is left for the hall itself, and it is overlooked by the open screen, the staircase balcony and the upper corridor balcony. It can only be used as a public room. If such planning is to be judged on economic grounds it obviously fails, for a large proportion of the cubic space is, as an economical planner would say, wasted. Waste, however, is a relative word, and takes no account of æsthetic purpose. Planning must always be judged with special reference to a client's aims and views, and cannot be considered *in vacuo*. The arrangement at Little Thakeham would not suit all family habits and needs, and was not intended to. The merit of the detail in the hall is considerable, and seems to be the best Sir Edwin had done up to that time (Fig. 52).

The garden at Little Thakeham is very successful. It lacks the elaborate architectural elements which are so notable a feature at Marshcourt, and this reticence is the more suitable because Mr. Ernest Blackburn, for whom Little Thakeham was built, gardened it with exceptional skill. The extraordinary profusion of growth which that skill encouraged would have veiled unduly any elaborate architectural features in the garden. Sir Edwin's task was to provide a broad framework to be clothed, and this he did well. The garden enclosure has been divided into three sections at different levels; the two lower are little else than stretches of unbroken turf, but that which lies directly in front of the south side of the house is treated in more



52.—LITTLE THAKEHAM THE HALL AND SCREEN

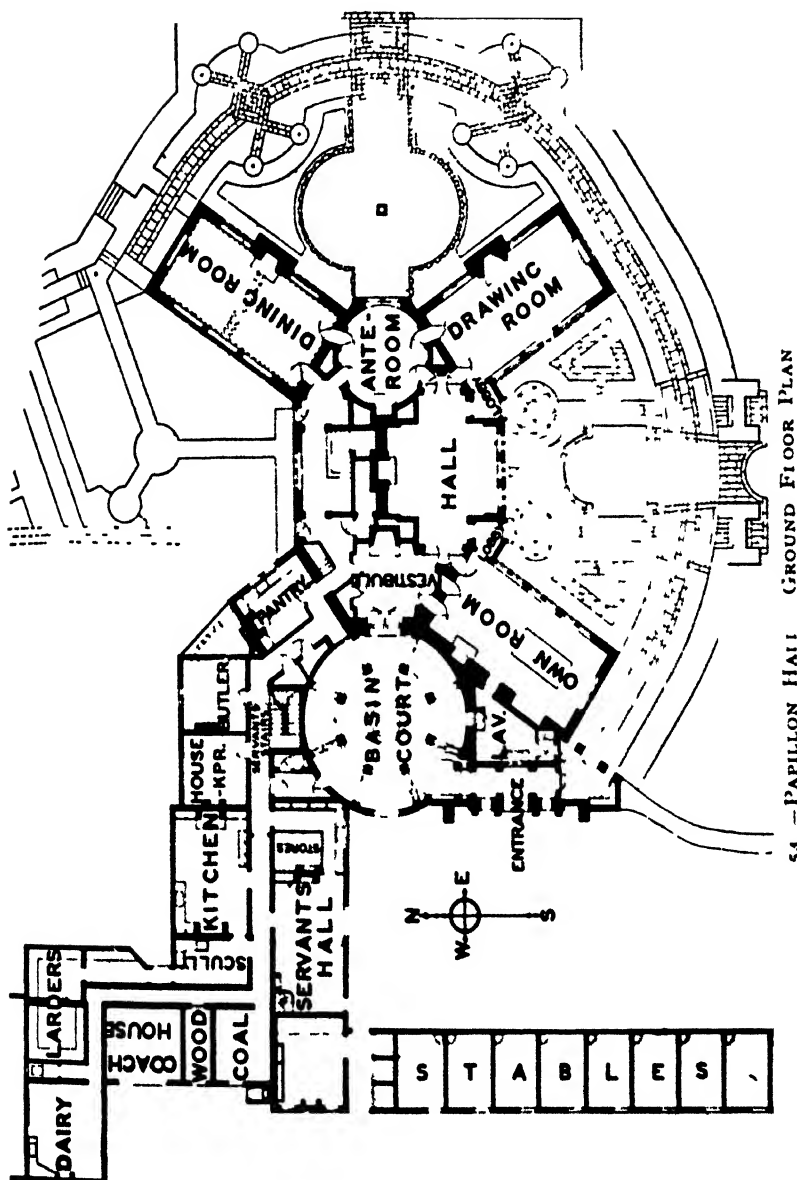
detail. A portion, the length of the central block of the house, is laid out in flagged paths framing square and oblong beds. Beyond the east wing the building continues, somewhat recessed, as the office annexe. In front of this a broad stairway (Fig. 53), divided into three by platforms on which stand tubs of flowers, descends to a set of oblong water-pools, set round with flagging, in which nymphæas, arums, *Iris Kämpferi* and other water-loving subjects disport themselves. One pool has deep water, and the other two are kept rather in the state of morass in order to meet



53.—LILY POOL AND IRIS MORASS AT LITTLE THAKEHAM.

the varying requirements of their denizens. Two flat stretches of lawn, merely broken by plant-clothed dry walls, would have been an arrangement too lacking in incident to afford adequate support to the house. A strong feature was needed to carry something of an architectural feeling forward to the garden boundary, and a pergola was chosen for this purpose (Fig. 51). Something of presence and solidity was called for, and this effect was attained by setting massive oak beams, squared and slightly cambered, on to stone pillars of large diameter built up out of local stone roughly hewn and faced. Even this would have been quite inadequate without its being set up on a platform and dignified by great stairways. The lie of the ground not only permitted but suggested this.

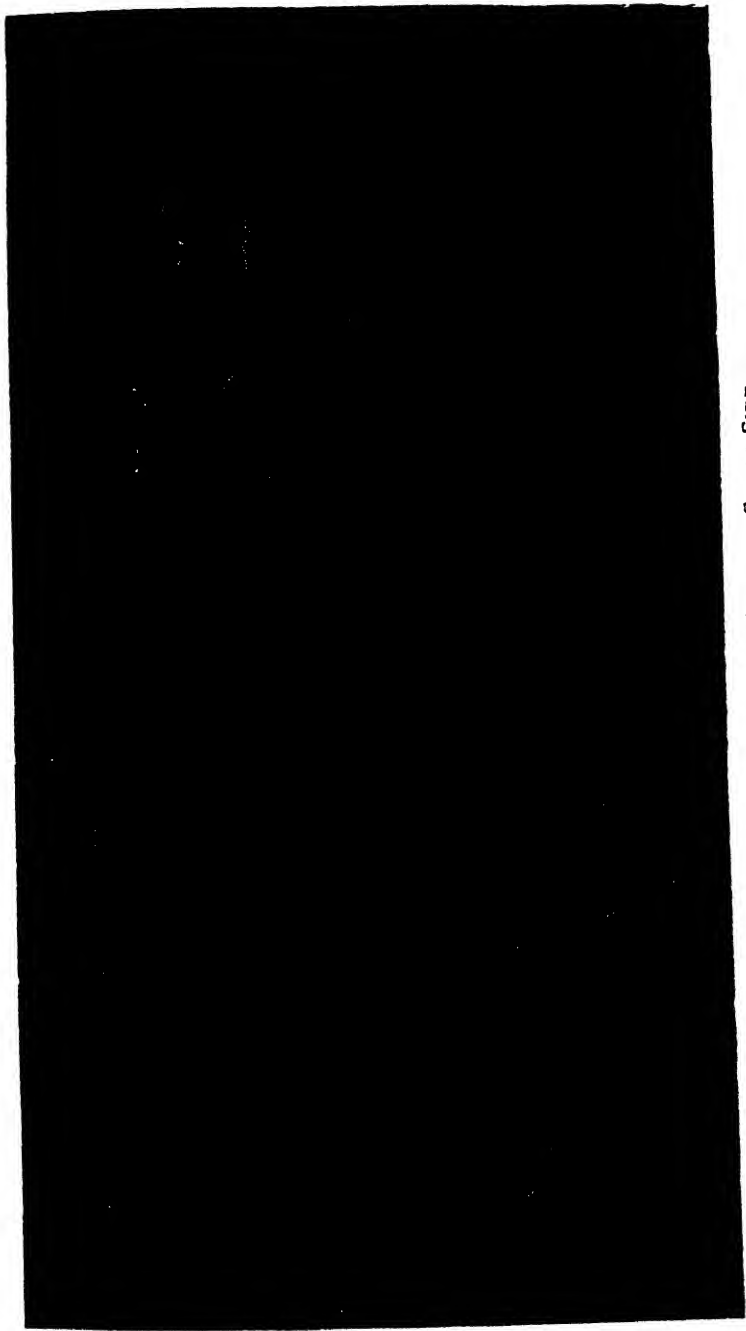
I turn now to another house in which exteriors treated in a simple gabled fashion have been combined with interior elements of a richer and more dignified sort—Papillon Hall, near Market Harborough. Lay students of architecture are apt, and naturally enough, to judge buildings only by the impression made by their elevations and decorative treatment. In so far as the plan attracts their attention it is usually only by reason of its practical convenience. There is, however, an actual beauty of plan which is well worth study (Fig. 54), and Papillon Hall shows that beauty in large measure. The diagonal wings suggest a butterfly, and the name of the house, which comes, however, from an earlier owner of the estate, is therefore appropriate. The type is not original, for Norman Shaw employed it when he remodelled Chesters. Sir Edwin, however, has used the air with variations of his own, the most notable of which is the round Basin Court on the west side (Fig. 55). This court has two practical merits, as well as its architectural charm. It serves to connect the main part of the house with the kitchen offices, which form a projecting block at the north-west corner, and it provides a dignified interlude between the entrance lobby and the vestibule, through which access is given to the sitting hall. It is of one storey only, and the middle of the court is open to the air, and forms an outdoor playroom. The problems presented by a butterfly plan are many, because the diagonal placing of the important rooms creates a number of angular spaces between them and the central block. The absorbing of these, without making the



54 — PAPILLON HALL GROUND FLOOR PLAN

rooms themselves of an odd shape, requires considerable ingenuity—a quality which is not sought in vain at Papillon Hall. A very delightful feature of butterfly or sun-trap plans is the partly enclosed garden spaces which are formed by the wings. On the south front this area has been filled with paved work and a shaped pool, which appear in Fig. 56. A dolphin serves as fountain and is poised on a pipe which leads the water to its mouth. The pool is pleasant with broad-leaved water plants.







## CHAPTER VI

## THE REPARATION OF LINDISFARNE CASTLE

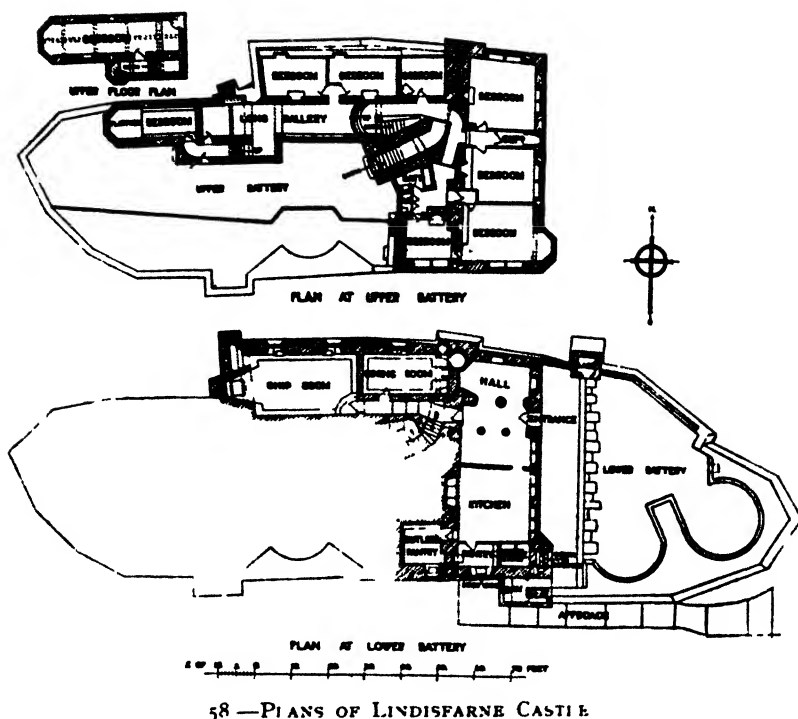
The Crown of Holy Island—A Tudor Blockhouse on St. Aidan's Home—Sir Edwin Lutyens and Mr. Edward Hudson renew its Beauties.

**I** MUST not charge these pages with a history of the island whence St. Aidan and St. Oswald carried the Gospel to Northumbria in the seventh century. Suffice it to say that the fragrant memories of elder days conspire with the beauty of coast and sea and sky to make Lindisfarne one of the most enchanting of English castles. When its present owner, Mr. Edward Hudson, saw it first, the state of dilapidation was extreme, but the main fabric was sound. The accompanying plans (Fig. 58) show the original walls by hatched lines and the new work in solid black. They are a little difficult to understand owing to the variety of levels and the somewhat wayward run of the stairways.

The castle is approached by a sloping way which runs up from east to west on the south side of the rock. It brings the visitor to a stone platform and a portcullised door. Going through this, he ascends to the lower battery by a flight of stone steps. This battery remains, with its gun emplacements, as it was left when the castle ceased to be a defensive place, but the guns themselves have disappeared. The east wall of the castle (Fig. 57) lacked windows. It was, moreover, in a very unsatisfactory state, and as it appeared to date chiefly from some later reconstruction of the building, most of it was taken down. The combined outcome of the alterations made by Sir Edwin Lutyens in 1903 and 1912 has been to give, at the lower battery level, a fine entrance hall (Fig. 60) and a roomy kitchen. Attention may be

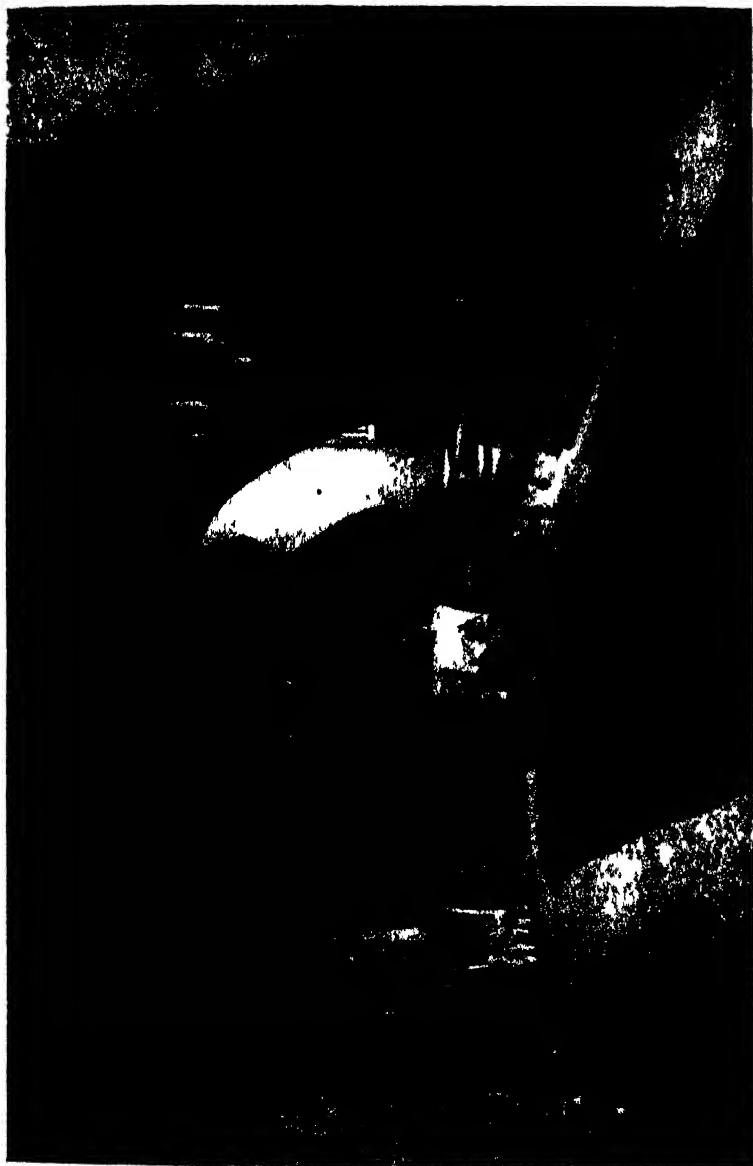


57.—LINDISFARNE CASTLE FROM THE NORTH-WEST THE UPPER BATTERY ON THE RIGHT



58 — PLANS OF LINDISFARNE CASTLE

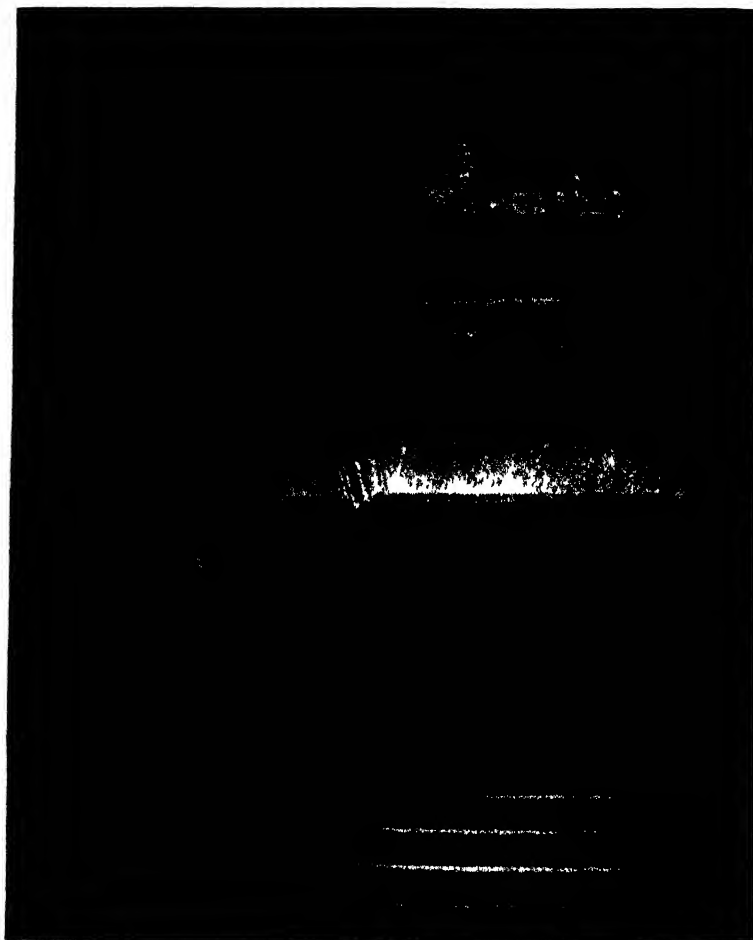
drawn to the delightful treatment of the bases of the new hall columns, which die away into the floor. They emphasize Sir Edwin's skill in giving a new significance to old forms. Walter Pater wrote in *Notre Dame d'Amiens*: "The massive square pillars of a Romanesque church, harshly angular, obstruct, sometimes cruelly, the standing, the movements of a multitude of persons. To carry such a multitude conveniently round them is the matter-of-fact motive of the gradual chiselling away, the softening of the angles, the graceful compassing of the Gothic base, till in our own Perpendicular period it all but disappears." Fig. 60 shows that at Lindisfarne this lessening of the base is carried still further, and only enough remains to avoid the harshness of a baseless column, and to establish the organic relation between floor and pillar. From the hall a door leads to the foot of the old stone stair which ascends to the upper battery. First, however, the visitor goes along a



59 —LINDISFARNE CASTLE ' THE SHIP ROOM.

passage to the two original vaulted rooms, now the dining-room and the ship room (Fig. 59). Neither has been materially altered, but, in both, the original little openings have been enlarged and fitted with traceried windows: the ship room also was lengthened a little at its west end, and a new fireplace built.

The stairway to the upper battery from this level has a branch to the right some six steps up, which leads to the first-floor rooms on the upper battery level. At the head of this branch is a passage which leads eastwards to the



59.—LINDISFARNE CASTLE: THE ENTRY HALL, LOOKING SOUTH-WEST

old rooms. Westwards is a flight of four steps, curved on plan, which gives access to the gallery. This is wholly new and connects the east and west blocks of the castle, which were originally separate. The western building was a separate guard-house, approached from the upper battery. On the north of what is now the long gallery was another battery known as Elizabeth's. This has been occupied by three new bedrooms, built in 1912. From the upper battery there is an enchanting view across to Bamburgh Castle, over the village which groups round the ruins of the priory church of Lindisfarne, and cunningly disposed steps enable us to climb on to the leaded roofs of the castle and thence to sweep the sea view to the Farne Islands and beyond to the horizon.

Needless to say, Nature and the Tudor builders of Lindisfarne had given to the castle a romantic quality which no modern building could hope to achieve, but it was Sir Edwin's happy gift so to alter and enlarge what he found that a rude blockhouse has become a home of reasonable comfort. This he has done without qualifying its original character, though he has increased the domestic, as opposed to the defensive, note by giving the new north bedrooms a pitched and dormered roof of red pantiles.

Fortunately, his client, Mr. Edward Hudson, entered with a lively enthusiasm into the spirit of the work, and did not demand that wealth of modern devices which some people insist on installing in the most ancient fabrics. But he did more. His discriminating taste has furnished the castle with authentic oak furniture of the sixteenth and seventeenth centuries, and the walls are gay with domestic objects of brass and pewter. Nowhere could these things look more apt and pleasant than at Lindisfarne Castle. Both architect and owner, indeed, may be congratulated on having treated a unique building on a unique site with the utmost judgment and taste. My friend, Mr. P. Anderson Graham, has set out, in *Highways and Byways of Northumberland*, the history of Holy Island, from the days when it shone like a star of hope on the Northumbrian shore to the time of its decay. I have done no more than show how Mr. Hudson and Sir Edwin have furnished its story with an epilogue telling of the return of the castle to a state of architectural honour.

## CHAPTER VII

## THE GARDENS AT HESTERCOMBE

A Great Plat—Rills, Pools and Pergola—The Orangery—Dutch Garden on a Mound.

**H**ESTERCOMBE, a house on the foothills of the Quantocks, is Georgian in its bones, as an old engraving attests, but was drastically ill-treated in the nineteenth century. Sir Edwin's task was to furnish it with a new garden setting and he has fulfilled it so well that the ignorance of the Victorian architect is thrown into distressing relief. I am concerned, however, with the gardens alone, which

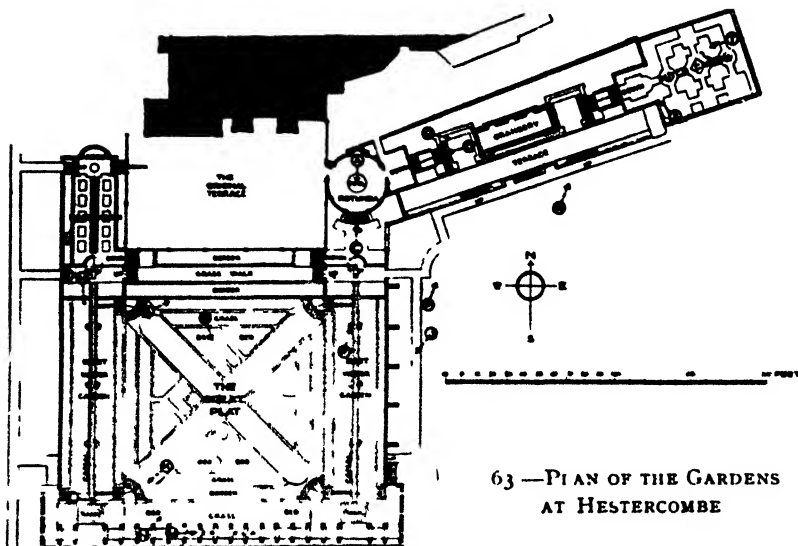


61.—THE GREAT PLAT: LOOKING SOUTHWARDS FROM BELOW THE MAIN TERRACE.

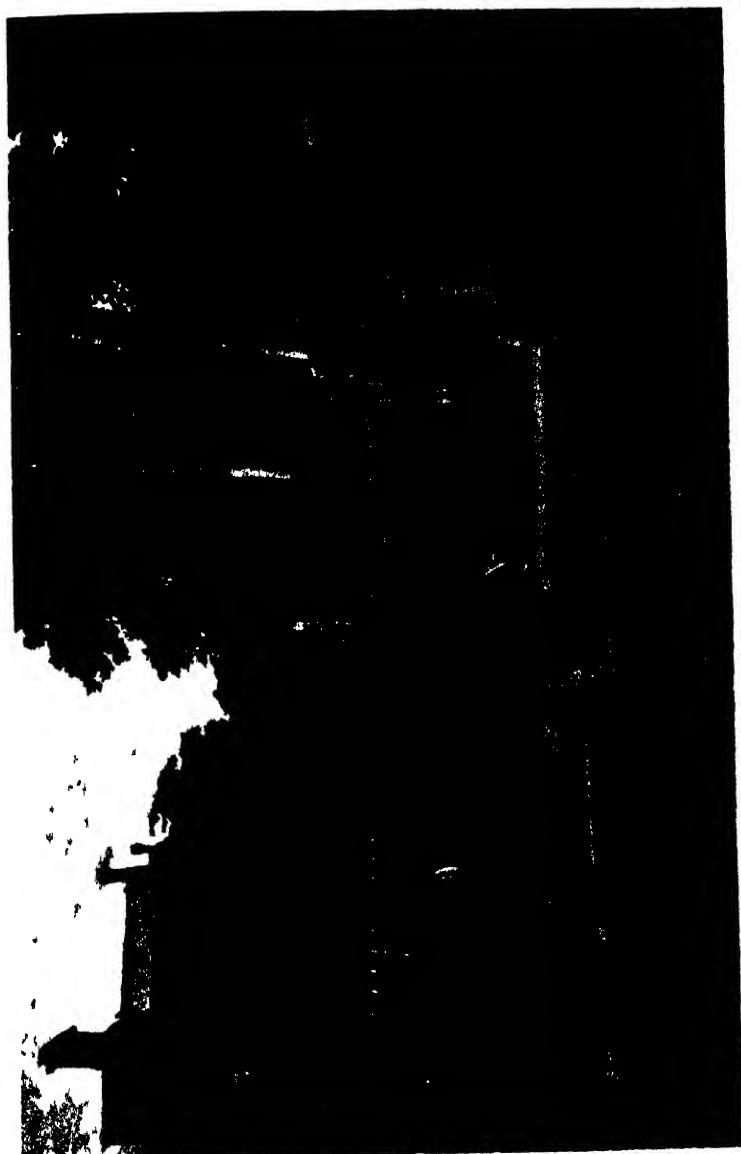


162 — THE WEST WATER GARDEN AT HESTERCOMBE.



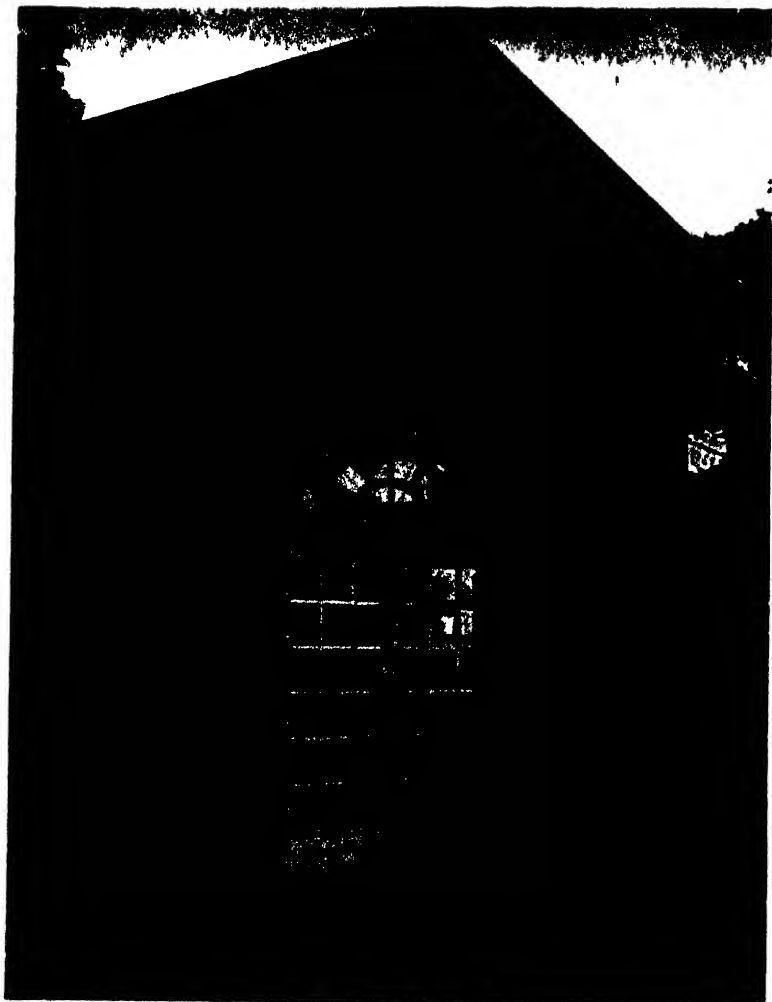


show Sir Edwin conscious of the ampleness of the garden design associated with Anne's reign, but aware also of the gay conceits inherited from the smaller pleasantries of the sixteenth century. The plan above shows how advantage has been taken of the natural disposition of the site. High ground, fully and beautifully timbered, rises behind the house; a rapid fall of open land lies in front. But there is not merely a general slope from north to south; there is also a succession of much varied hollows and swells from west to east. The house stands on a swell. The orangery occupies the middle of the adjacent hollow. The Dutch garden is on the flattened summit of the next swell (Fig. 66). A single-terraced parallelogram was long ago constructed in front of the south elevation of the house (lettered on the plan "the original terrace"), and it is below this that the new main garden lies. It consists of a great plat, two side terraces and a southern pergola (Fig. 61). To the sides of the old terrace have been added, on the west a little plat set with roses and headed by an arbour'd alcove, and on the east a rotunda. There is a drop of about four



64—LOOKING NORTHWARDS INTO THE WALLED POOL ENCLOSURE AT THE NORTH END OF THE  
EAST WATER GARDEN.

feet from the old terrace to the rose garden, itself standing eight feet above the long water-terrace directly below, which is reached by a double flight of steps at the side. These two east and west water-gardens are identical in plan, and each begins with a little walled enclosure, on the south side of which the walls ramp down and leave the centre open (Fig. 64). The north end of each has a water-jet playing



65.—WEST END OF ORANGERY.

from the keystone of an arch into a round pool below. The overflows of the pools are carried down the centres of the water-gardens for one hundred and forty feet in canals (Fig. 62) filled with water plants, edged with paving-stones and ending in oblong tanks abutting on to the pergola which runs from end to end of the southern boundary of this garden.

The water-gardens are the protecting bulwarks of the great plat—a square of one hundred and twenty-five feet—which is reached from each end of either terrace by a stairway. The division of the great plat by strong diagonal lines, which yield triangular spaces occupied by beds and paving, is a notable feature of the gardens. If it lessens the space dedicated to plants, it makes the planting far more effective by grouping it into four sections well separated by restful stretches of grass. Moreover, the introduction of narrow paved ways, edging the beds and shaping the grass plots, emphasizes the geometrical character of this part of the gardens. This æsthetic quality is joined to a practical advantage. The paved ways serve the double purpose of permitting the visitor to saunter everywhere dry-footed in damp weather, and of dividing the grass from the plants. The main plat is an undoubted triumph; it has richness and repose, breadth and variety. There is a good deal of design and pattern, and yet no undue sacrifice of simplicity. Without the use of any architectural features—of which there is an abundance elsewhere—a quite uncommon manner of treating a plain and perfectly flat square has been devised, which gives it adequate form and dignity, and avoids conceits and fussiness. An acre and a half had to be dealt with, and the parts have been used in a large manner, and blended into a dignified whole. The treatment of the water is decidedly happy. It is a position where water should have a certain degree of the precious, and that is given to it by the narrowness of the ways along which it is brought and by the use of thin rills—and of the little loop pools breaking the harshness of the line—for the necessary irrigation of the water-weeds. The size, too, of the pools, which begin and end the canals at the top and bottom of the water-terraces, is satisfying, while the architecture of the little enclosures at the head of these terraces

centres in the tiny rill dropping from the masks into the round pools with a sound that modestly calls attention to it. The whole architectural composition is charming. The balustrade telling of an upper walk, the side niches—intended, of course, for the future reception of busts—the semi-circular arch framing the segmental scoop into the wall, the circular pool of limpid water, are all as good as can be.

The rotunda connects the original terrace alike with the



66—LOOKING WESTWARDS ACROSS THE DUTCH GARDEN

main plat and water-gardens and with the orangery and Dutch garden. These look to the south-east, and in front of them is a natural tree-set lawn, levelled in two places for the purposes of croquet and tennis. As it is a slight hollow, there is a rise at its west and east boundaries as well as to the north or main hillside. The buttressed retaining wall of the main formal garden, which we have just left, forms the western boundary, but it is not at right angles to the northern boundary. These boundaries are not artificial lines set out on the drawing-board, but are

dictated by the lie of the land. The upper or northern end, which thus fails to form a right angle with the western side, is used for the remaining portions of the formal gardens. From the rotunda north of the east corner of the great plat, a stairway, with several flights of ample and increasing breadth, descends to the terrace, on which stands the orangery, and from there (Fig. 65) a similar stair rises to the little elevated Dutch garden (Fig. 66). This pretty little enclosure is an example of Sir Edwin's power of seizing on an unpromising feature and turning it into a valuable one. The mound it occupies was an old rubbish heap which was to have been removed as an eyesore. Its possibilities were seen and it was incorporated into the general scheme. As an outlier, on the edge of the wild, the Dutch garden has an architectural treatment of the simplest type, enlivened only by the Italian vases and the dancing amorini on the great posts.

At Hestercombe resource and ingenuity have made the architectural elements exhibit greater variety than the planting. The numberless forms, effects, surfaces and levels which have been produced with a very limited selection of materials and without sacrifice of unity of effect are notable. The really difficult problem of avoiding monotony without producing fussiness is here solved to perfection in the laying out. Taking them altogether, the Hestercombe gardens prove that an architect can be in unison with Nature, that a formal garden can form part of a landscape.

## CHAPTER VIII

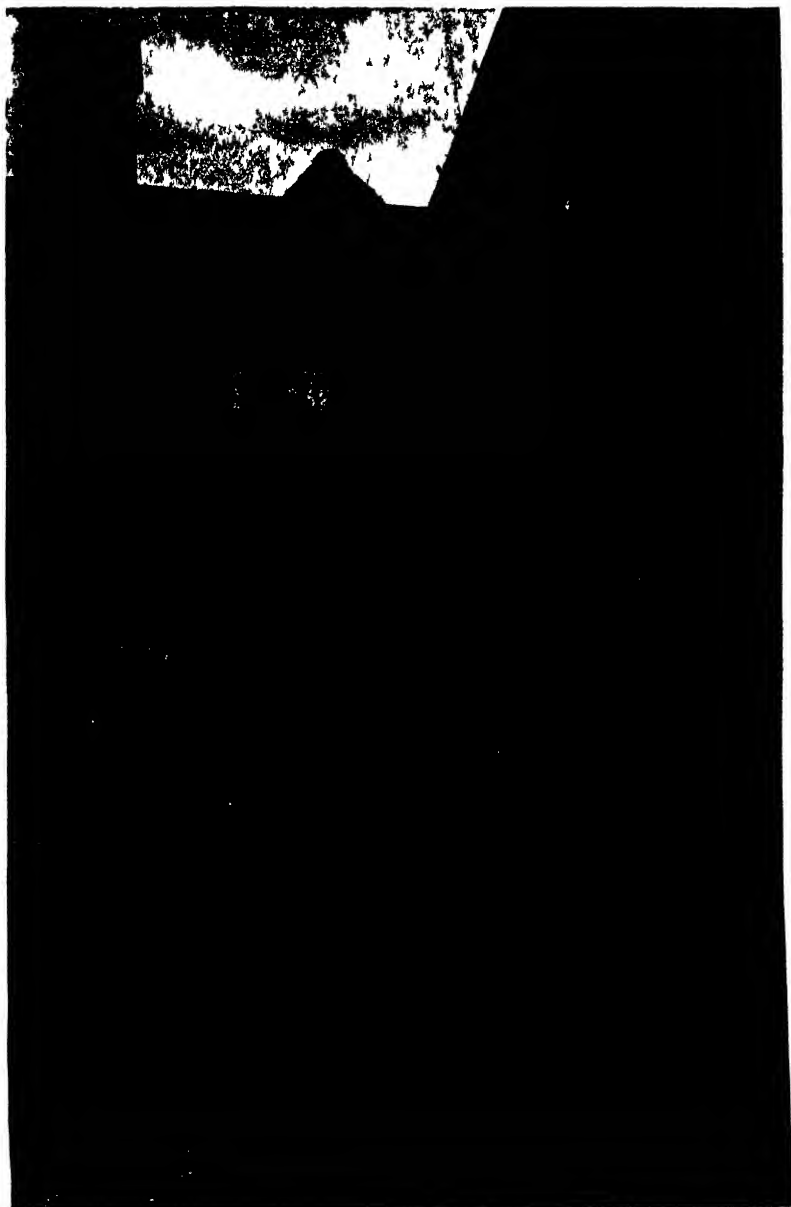
## FOUR HOUSES BUILT 1905-7

Millmead for Miss Jekyll—The Dormy House, Walton Heath—Barton St. Mary—Its Entrance Lodge—New Place, Shedfield, and the Use of Old Ceilings.

**I** CONFESS that the grouping in one chapter of four very different houses is based only on their having been built about the same time.

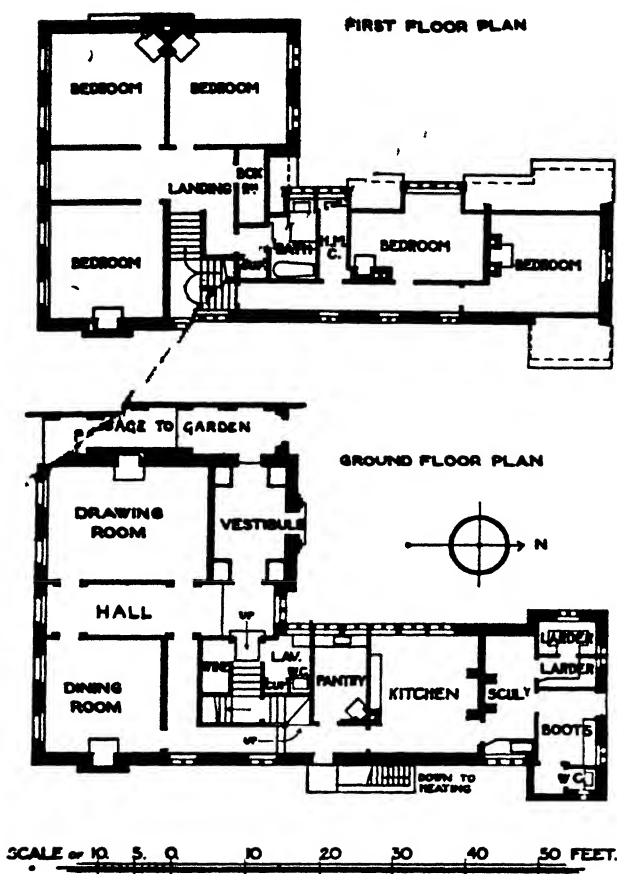
In 1906, in the village of Bramley, near Guildford, there was a waste strip of ground some eighty feet wide and four hundred feet deep, known as the "sordid half-acre," a dumping-ground for potsherds and tin cans. A year later a tile-coped wall shut out the view, and within was a modest dwelling, thoughtful alike in main outline and in detail. A paved way cuts through the level grass and leads to the front doorway, with its pediment in dressed stone (Fig. 67). The planning of the kitchen offices, of bathroom and lavatory, housemaid's closet and linen cupboard, is all effectively contrived. The garden is a standing example of what skilful design and good planting can effect on a very narrow site (Fig. 69). As, however, considerable space is needed to do justice to Miss Jekyll's treatment of it, I must refer my readers to *Gardens for Small Country Houses*. In that book a chapter has been given to a full description of it.

The Dormy House at Walton Heath is a very different sort of building. Probably it is because we like to play within easy reach of our work and homes that the residential country club, so popular in America, has taken no great hold in English habit. The nearest things to it we have are the golf club, which by its ample bedroom accommodation takes on almost the character of a hotel, and the Dormy House that is an annexe of an ordinary golf club



67.—MILLMEAD: ENTRANCE DOOR FROM THE WEST.

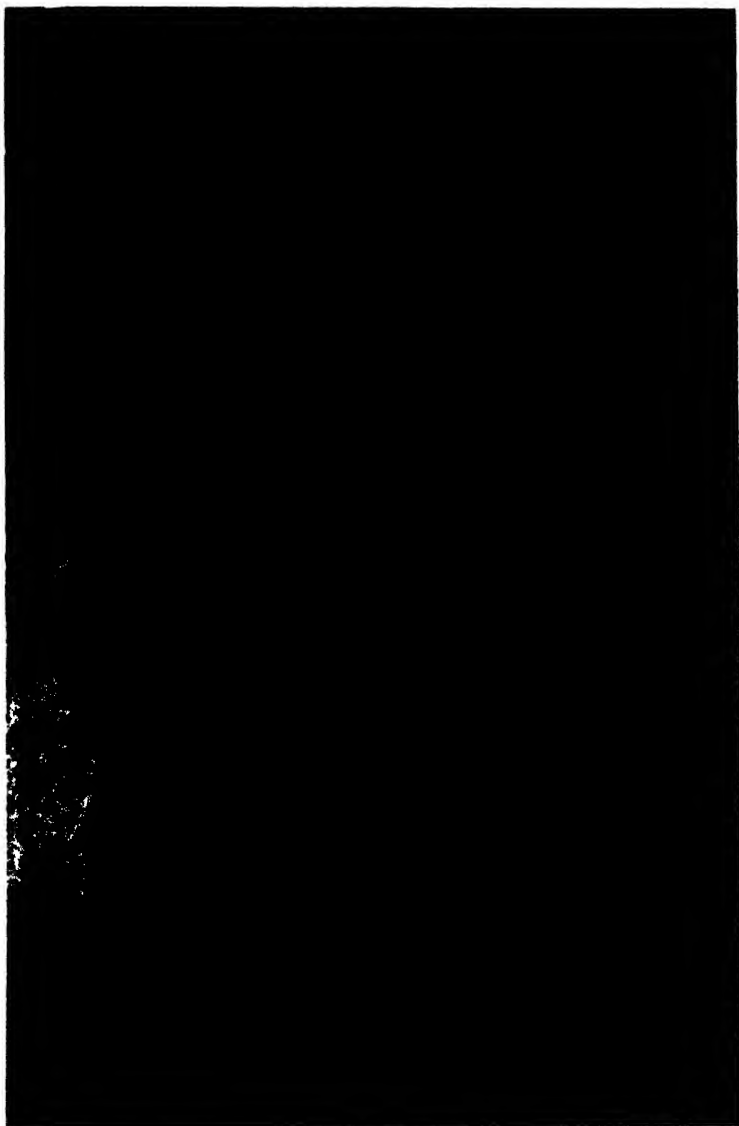




68—MILLMEAD PLANS

building. The planning of a Dormy House pure and simple is an interesting little problem which Sir Edwin has solved well, but I need not discuss it here.

Of the treatment of the exterior Fig. 70 speaks clearly enough. The plan is a simple oblong, and the elevations are conceived in a spirit of symmetry and unaffected reticence. The big pantiled roof, with little straight-topped dormers, the three bold chimneys, the white-washed walls with base and quoins and string of red brick, the vigorous cornice and the green-jalousies make up a composition that is at once simple and pleasantly diverse.

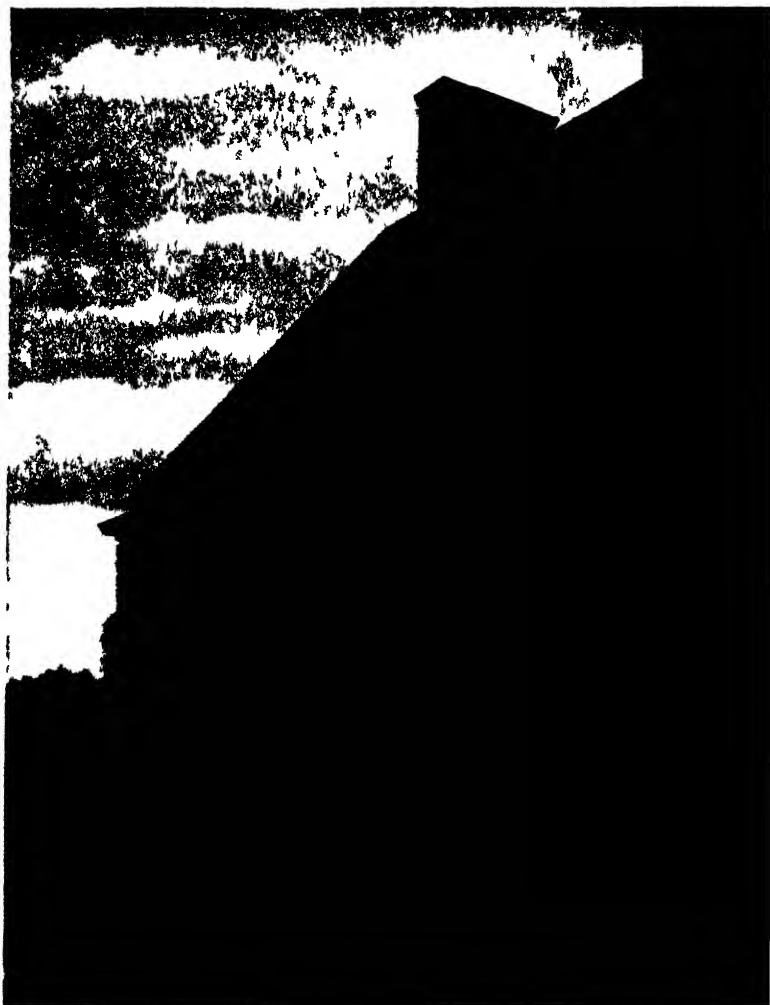


69.—MILLMEAD : THE UPPER GARDEN HOUSE.

The quiet formality of the house stretches to the garden which is brilliant in summer with roses climbing richly over treillage pergolas of split oak.

Barton St. Mary, East Grinstead, is one of the best houses designed by Sir Edwin in a vernacular manner

It is typically of the South Country (Fig. 72), with

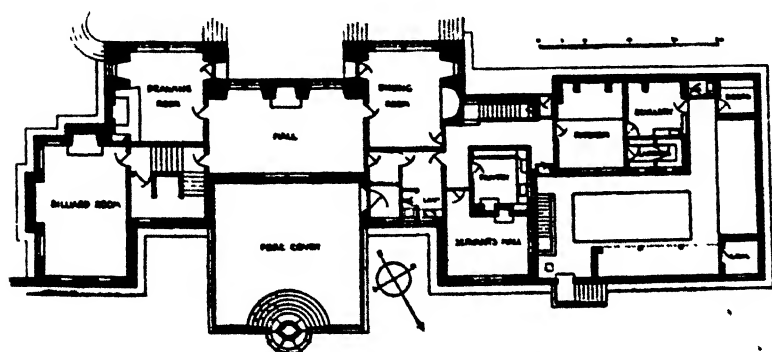


70.—THE DORMY HOUSE, WALTON HEATH, FROM THE EAST

white plastered walls and window dressings of red brick. An effect of simple richness is secured by the long ranges of narrow casements divided by bull-nose brick mullions. Despite the small height of the windows, they give full light to all the rooms. The elevations are the direct outcome of the plan, which is irregular, and demanded, therefore, an unsymmetrical treatment (Fig. 71). Not the least charm of the house is the way the garden steals up to the walls. The little entrance forecourt is laid with rough flagstones, their wide joints hospitable to poppies and snapdragons, daisies and stonecrop.

The scale of Barton St. Mary is much helped by the size of the bricks used, which are only one inch and three-quarters thick. The interior treatment is of the simplest throughout. There are no cornices to any of the rooms, and little decorative emphasis anywhere save in the fireplaces, one of which is illustrated (Fig. 73). They are of the open type, and the canopies, built of thin tiles to match the backs of the fireplace openings, show the architect triumphing over adversity. These canopies were afterthoughts, made necessary by the smoke trouble which so often pursues the lover of open hearths. Both in the drawing-room, however, where the canopy is built square (Fig. 73), and in the dining-room, where it is curved, the additions have no air of being afterthoughts, but add instead to the decorative interest of the fireplaces.

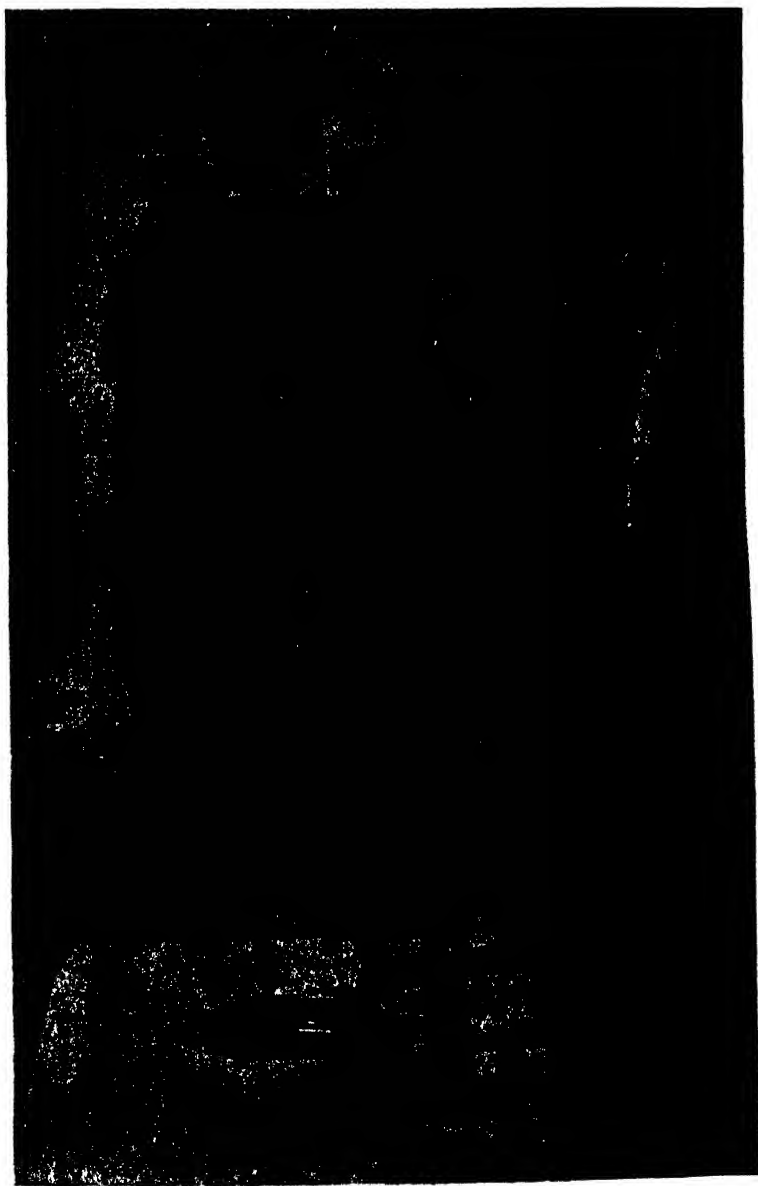
This type of house gives the feeling of homeliness in marked degree. It is, to some eyes, more instinct with



71.—PLAN OF BARTON ST. MARY.



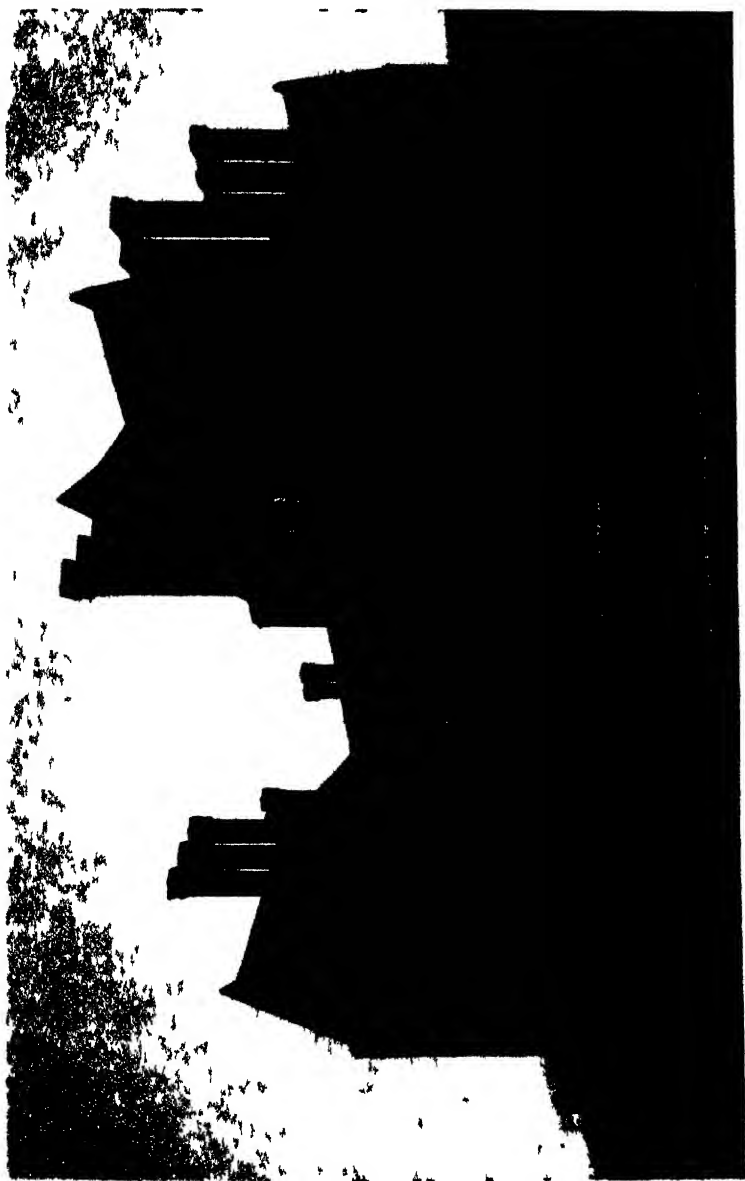
RAMPION CT, MADY. ENTRANCE FRONT



73 —BARTON ST. MARY : IN THE DRAWING-ROOM.

comfort than houses designed in a graver manner. As Vivian says in that storehouse of paradoxes, *The Decay of Lying*, "If Nature had been comfortable, mankind would never have invented architecture, and I prefer houses to the open air. In a house we all feel of the proper proportions. Everything is subordinated to us, fashioned for our use and our pleasure." It is more true of a house designed on an unsymmetrical plan than of one that is planned to preserve a classical balance, that every detail of arrangement can be made subject to personal fancy. A symmetrical plan may demand some sacrifices of preconceived ideas as to the size and shape of certain rooms. It may be difficult, for example, to vary the heights of rooms on the same floor without disturbing the proportions and arrangement of the window openings. In a house of the less constrained type of Barton St. Mary such variations can be made the basis of attractive features that will add to the interest of the elevations and grouping. These facts go to show the need for a reasonable freedom in the choice of design, a freedom demanded by the variable-ness of personal taste.

New Place, Shedfield, may be regarded as the apotheosis of modern English brick-building, for no other materials, save red tiles, find any place in the fabric. Its interest is not confined, however, to the evidence it brings of versatility. Some of its rooms take us back to the days of James I in so convincing a fashion that when the doors are shut the twentieth century fades from our minds. Many years ago John Langton's house on the Welsh Back, Bristol, fell from its high estate as the palace of a merchant prince, and it served for some time as a tobacco factory, until the tide of commerce overwhelmed it in destruction. Its owner, Mrs. A. S. Franklyn, determined to build a house worthy to enshrine its more splendid rooms, and New Place is the result. The task was no light one—to devise a shell worthy of so fine a kernel, while yet avoiding mere imitation, but the problem was admirably solved. I am not here concerned with the imported glories of John Langton's home, but with their enclosing shell, which by its treatment stands confessed a modern house. In its internal treatment Sir Edwin did not attempt to compete with the sumptuous relics of the past, the noble plaster



74 —NEW PLACE, SHEDFIELD THE ENTRANCE FRONT



ceilings and panelled walls and carved fireplaces of the old rooms, and wisely so. Everywhere at New Place, save in the old work, there is a simplicity of treatment almost monastic in its severity: the brick mullions are plainly plastered on the inside and square edged, and the window-sills are of red brick, their surface enriched by the simple process of waxing them. Everything conspires to heighten the effect of the Bristol work, and to proclaim that the building has its own character, instinct with the modern sense of decorative restraint.

As to the outside, I began these notes by saying that it is the apotheosis of modern English brick-building, and nothing less is true. It would be difficult to estimate too highly the value of well-proportioned and well-burnt English red hand-made bricks, a product of sound craftsmanship too little seen until very recent years. The moulded bricks of the mullions and the curved tiles that adorn the parapets are happy examples of how sleeping traditions can be rightly awakened. The prevailing effect of the whole, which it derives from the various forms of brick and tile which have gone to its building, is one of unity, a quality which cannot be over-valued. The walling is studiously plain, save where, as at the porch, a touch of gaiety and conscious texture is given by the open parapets and the projections of the quoins. The window treatment is restrained. The rounded faces of the minor mullions contrast with the more scholarly curves that mark the mouldings of the larger ones. The projecting courses above the window-heads make a pleasant line of shadow, besides having their practical use in throwing off the rain. No elaboration of chimneys has been attempted. They are unaffected and of a right mass and height.

In nothing is this house more happy than in its great spaces of plain brickwork, untroubled by windows save where use demands them. It needs a courage to leave big expanses of wall unpierced and unmoulded. How artistic gallantry can be rewarded the illustration shows.

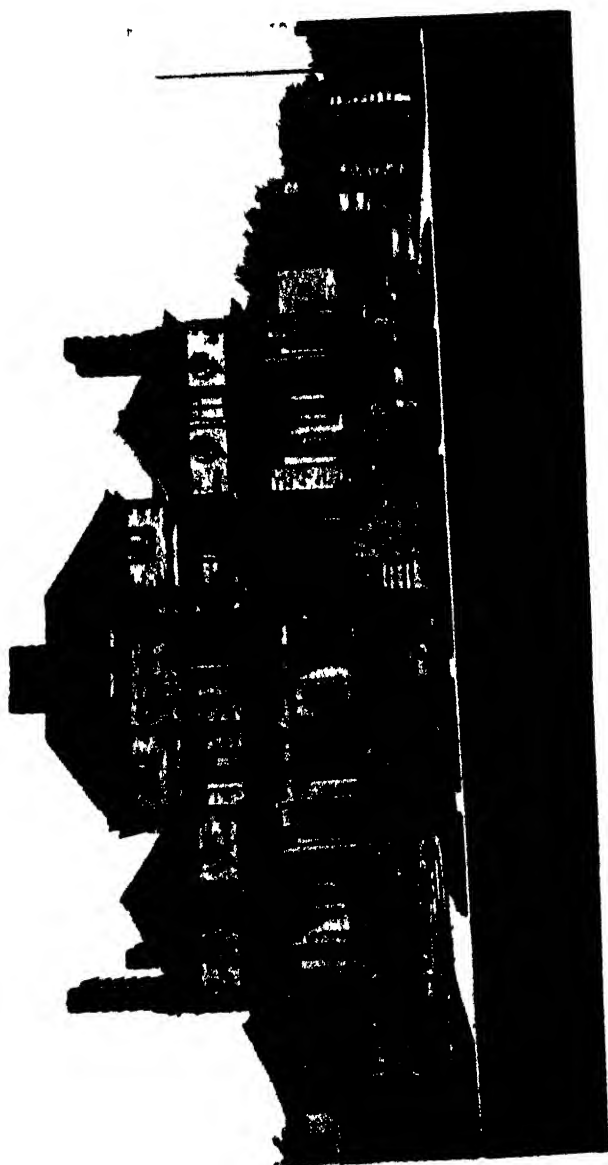
## CHAPTER IX

## HEATHCOTE, ILKLEY, 1906

Sir Edwin's Plunge into Palladianism—A Difficult and Small Site—Architects and Furnishing—A Wise Client—The Garden Front and its Quality.

TO anyone who knew the work of Sir Edwin Lutyens only from what he has achieved in the domain of traditional English architecture, the first sight of Heathcote, Ilkley, would bring a shock of surprise that could not fail, however, to turn swiftly to pleasure. It is not, of course, that he neglected in his earlier buildings to avail himself of classical motives, but in his domestic work at least the exteriors were conceived on vernacular lines. At Marshcourt the hall is of a stately sort, with columns and entablature. It is successful, but there is an air about it which suggests that the designer was at that date not entirely at home in this manner. At Little Thakeham the exterior relies for its charm on great mullioned windows and tall gables, while internally the air is Palladian, and one feels that Wren had walked that way. It is, indeed, one of Sir Edwin's happiest gifts that he can mingle Gothic and classical motives with such skill that they seem to be rightly married. Both those houses, however, are purely country homes with wide prospects and spacious grounds. In the case of Heathcote the conditions were altogether different. The site is of four acres only and lies between two roads, while there are houses on each side of it.

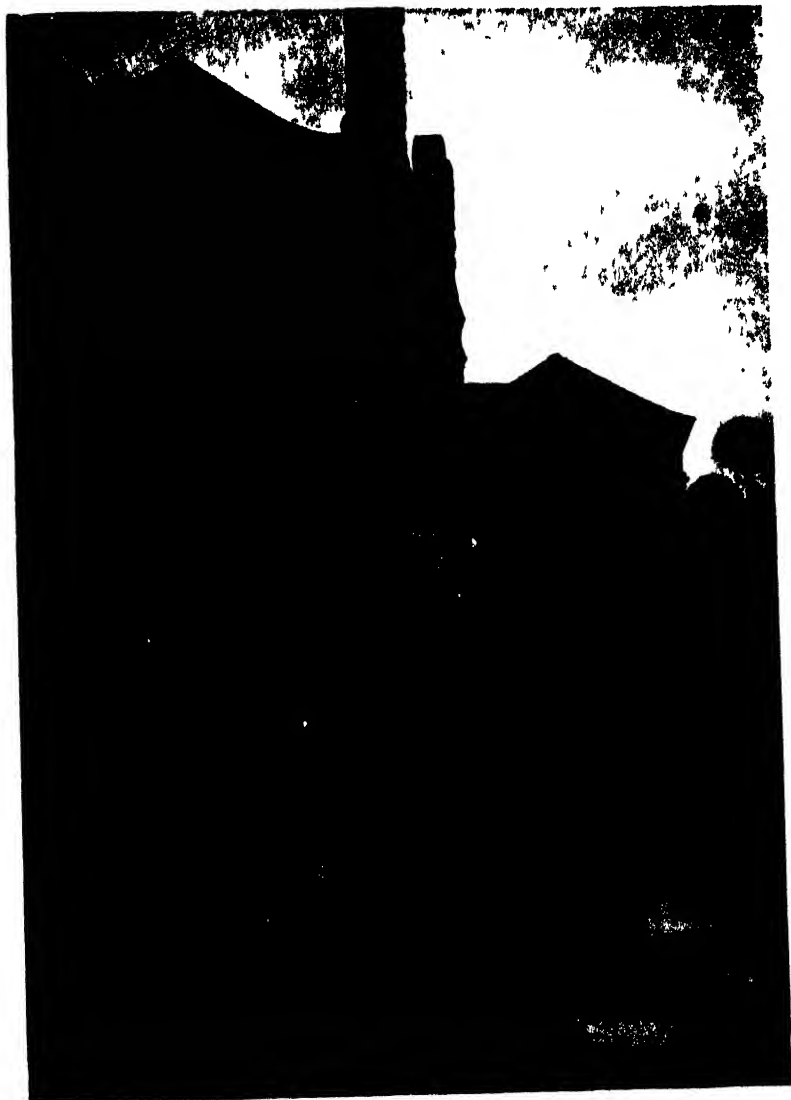
The local materials and traditions of building are not prepossessing, and there is a tendency in all Yorkshire architecture in the direction of dourness. At all stages of development the rather harsh, unsympathetic nature and colour of the local masonry and the practice of laying low-pitched roofs with great slabs of stone, rather than with red tiles, have



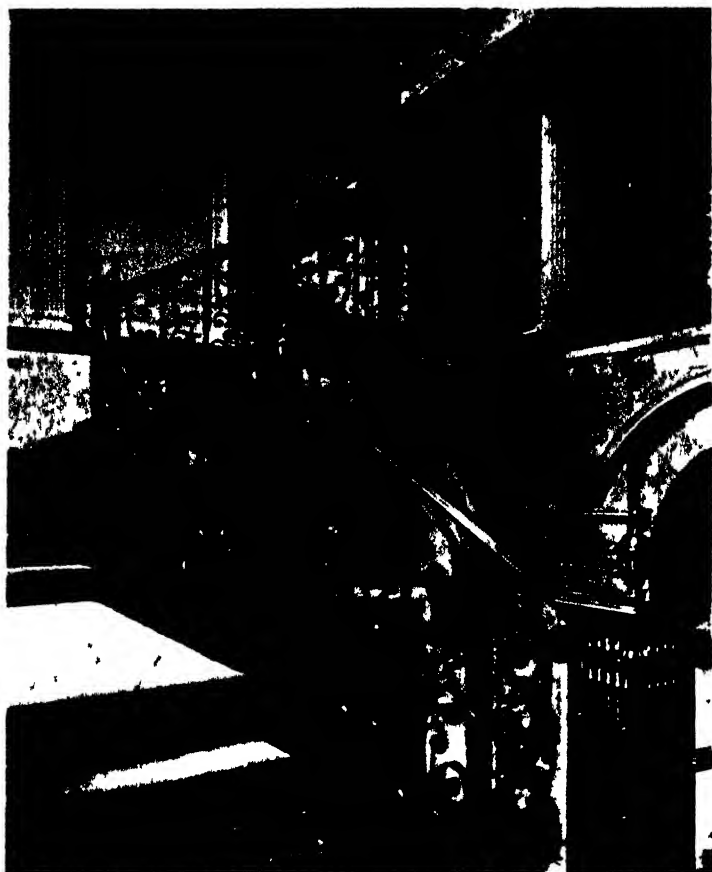


76.--HEATHCOTE : SOUTH END OF BILLIARD-ROOM.

emphasized the bleak qualities of the stone architecture of the county. To have followed a pure county tradition on what is practically a suburban site would have meant certainly the sacrifice of an opportunity, and possibly a dreary building. The problem was to lift the house by its own intrinsic distinction above the level of the buildings of the neighbourhood, while making it sufficiently akin to them not to give a sense of eclecticism and of conscious superiority. The situation was full of pitfalls; but it has been solved to admiration. It would not be right to say that Sir Edwin gave to his client, Mr. Hemingway, an Italian villa, for there are features distinctively English about it; nor can it be regarded simply as a development of our national variant of Palladianism. Men like Kent and Gibbs, and later Isaac Ware, who stereotyped for us in the eighteenth century the English translations of the Italian villa, neglected one of the finest features of the prototype when they eschewed the roof of red pantiles and showed above their parapets nothing, or, at most, a low line of lead or slate. Had the Yorkshire tradition of stone slate been slavishly followed, their great size would have killed the scale of the house, and the lack of colour-contrast would have shrouded it with a mantle of dullness. The entrance is through a forecourt with a round grass plat in the middle, and the general effect of this north front is one of extreme sobriety. On the garden front severity is relaxed, and there are touches, not of gaiety, but of a smiling graciousness, which befit the outdoor moments of the home. We go in through a vestibule from which doors lead to the kitchen quarters, to the staircase hall, and to a lobby, which opens both on to the latter and to the main hall on the south front (plan: Fig. 8). From the staircase hall we enter the billiard-room, where by a happy inspiration the hangings are of the cloth sacred to billiard-tables the world over. It is refreshing, after the chaos of yellow-greens and brown-greens that are confounded together in that name of reproach, "art-green," to find a green which is wholly green. The staircase hall shows fertility in planning, and by a happy boldness the black marble stairs and the black iron balustrade (Fig. 78), with its steel handrail, contrast with the cream-coloured walls of Ancaster stone below and the plaster-work of the upper landing. The graceful lines of the ironwork afford relief



77.—HEATHCOTE, ILKLEY: SOUTH-EAST POOL



78—HEATHCOTE THE STAIRCASE

to the large solidity of its surroundings, and the strong green of the carpet adds its note of fine colour.

There is a general increase in richness as we go from vestibule to staircase hall, and from the latter to the main hall, which gives on to the terrace. The hall (Fig. 79) is notable both in its plan and proportions. Its middle space is divided from the sides (which serve as passage-ways to the terrace doors) by columns of a green Siberian marble, then for the first time used in England. The middle ceiling is treated as a great shaped panel with a rib of so heavy

a section that nothing but the sure judgment of its designer has saved it from seeming clumsy.

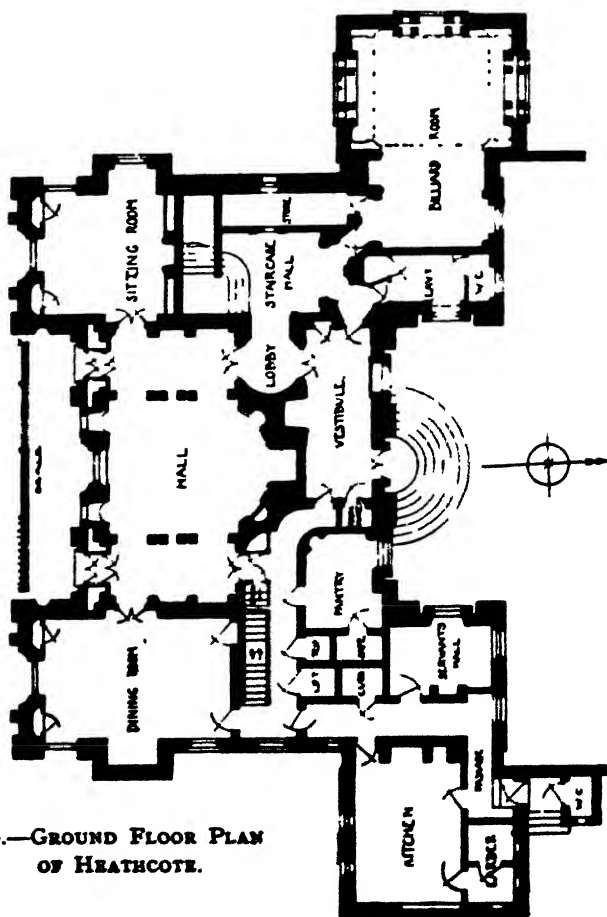
The windows are towards the outside of the walls, an arrangement which gives a deep-set look within, and the thickness of the walls prevents the afternoon sun from pouring directly into the room. Notable among the many little devices which add to the amenities of the house are the curtain blinds of embroidered brocade which open door-fashion on swinging rods, an improvement on ordinary



79.—THE HALL AT HEATHCOTE.



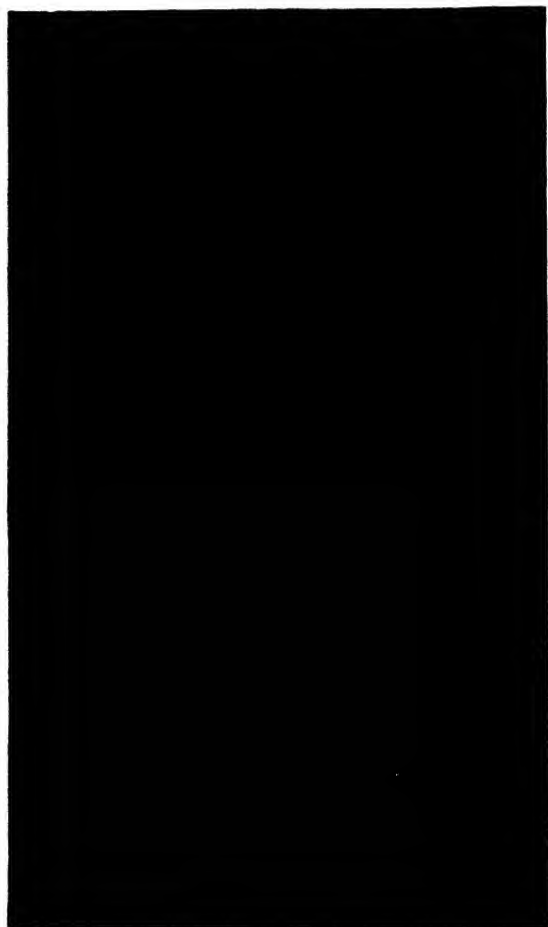
forms of blind and curtain. At each end of the hall are glazed cabinets for china, which show delicacy of detail combined with a prevailing simplicity. It is rarely the case, as at Heathcote, that the architect has the opportunity of designing every piece of furniture for the house and choosing every hanging and carpet. The overruling unity which here prevails is not only a tribute to the skill of the designer, but to the unusual wisdom of the client. Mr. Hemingway had the judgment to value the policy of the free hand, and he is to be congratulated as much as his architect, who has risen to the occasion by devising every detail,



80.—GROUND FLOOR PLAN  
OF HEATHCOTE.



81.—HEATHCOTE. IN THE MORNING-ROOM

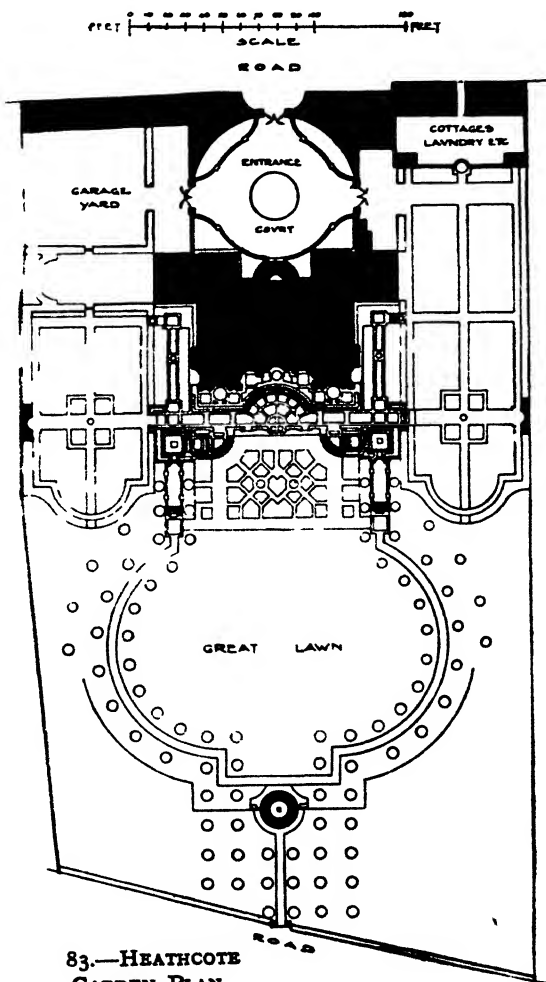


82 —HEATHCOTE · A CHINA CUPBOARD

obviously with delighted freedom and always with success. East of the hall is the dining-room, and at the other end the morning-room (Fig. 81), both charming. There are concealed lights above the cornice of the morning-room, which are reflected downwards by a big cove, and give a soft suffused light. The dining-room has a handsome mantelpiece in *fleur de pêche* and white marbles. A subtle contrast has been secured here by polishing parts of the *fleur de pêche* and leaving the big slabs which surround

the grate unpolished. So different do they look that they might almost be of different marbles. It will be noticed from the plan (Fig. 80) that the kitchen-quarters are somewhat restricted in size ; but they were devised to suit exactly the requirements of Mr. Hemingway's household and are good in arrangement both in themselves and in relation to the dining-room. It may be said of some of Sir Edwin's early work, and with perfect fairness, that the planning is ill-considered ; but this house is eminently workable and practical in every way. Upstairs the rooms are large, but call for no particular description, save that the outlines of the glazing bars in the doors of the cupboards in the corridor are good (Fig. 82).

It is when we come to the garden front that the full charm of the house is apparent (Figs. 75 and 77). It is not beyond criticism, but few faults are to be found. It seems a pity that the simplicity of the roof has been broken to admit of the little central window,



83.—HEATHCOTE  
GARDEN PLAN.

and a more strict adherence to Palladian models would have suggested the crowning of the façade by some marked feature like a pediment, particularly in view of that window. But Sir Edwin is a law unto himself, and happily so. Instead of a central doorway, which would have ruined the hall plan, he has put one on either side. The cornice of the "order" is protected from the rain coming off the upper roof by a roofing of pantiles, which add warmth and bring the colour scheme downwards to the terrace, where it is picked up by the risers of the terrace steps and by great red pots for growing plants. The side pavilions are rather large (according to Italian precedents) as compared with the central block; but here again there has been no attempt to distort the plan to suit any preconceived ideas of exterior treatment. It is perhaps only the expert in this most difficult architectural language who can appreciate the hard thinking and infinite patience that have gone into the detail of the garden front. The carving is well placed and good in itself, but the masculine proportions of the building are so independent of the prettiness of the minor arts that the house would nowise suffer by their omission. The terrace pavement is ingenious in its scheme of panels done in slates on edge with margins of stone. It is from the lawn that the scheme of the design is presented in its entirety to the eye (Fig. 75). Note how the building piles itself up from the ground, the side chimneys with their heavy banding marking the break between the three middle elements and the low wings of billiard-room and kitchen. Observe, too, the solid base which is afforded by the terrace walls, with their sturdy bastions and the delightful sweep of the flights of steps. At each end of the terrace are gabled walls, which form a background to pergolas. There is a true Italian note in the lily ponds beneath the terrace (Fig. 77). The design of the balconets is blended of strength and pleasant line and yet lightens the prospect of the terrace. In the garden rhododendrons bloom vigorously, and the dry stone terrace walls confirm the name of wallflowers. There is something almost of a foreign air about this Yorkshire garden on a summer evening, for the terrace looks across a little valley to the moor, which rises there some eight hundred feet, and the lights of houses on the slope twinkle like glow-worms.



84 —HEATHCOTE : SOUTH ENTRANCE FROM THE GARDEN

Although the space to be dealt with was small, the great curves of the lawn (Fig. 83) have given an air of spaciousness. The style of architecture adopted is an inelastic one ; but it has this merit in competent hands, that, though in part foreign to English traditions, it has an essence that is acceptable to all cultivated Western minds. It is the outcome of fifteen centuries of trial and error. It possesses the elements of absolute permanence, and depends on its right handling for its success. Heathcote shows the blending of feeling with scholarship without which Palladianism becomes merely an historical husk. The effect is not merely the result of learning nor of an accepted style. A man may know ten languages and yet be unable to express an idea in any one of them. Architectural museums have just such capitals as are here, and the mouldings, good as they are, have been done before. What are needed, and what Heathcote shows, are the just gift of selection and the courage to use the fit.

## CHAPTER X

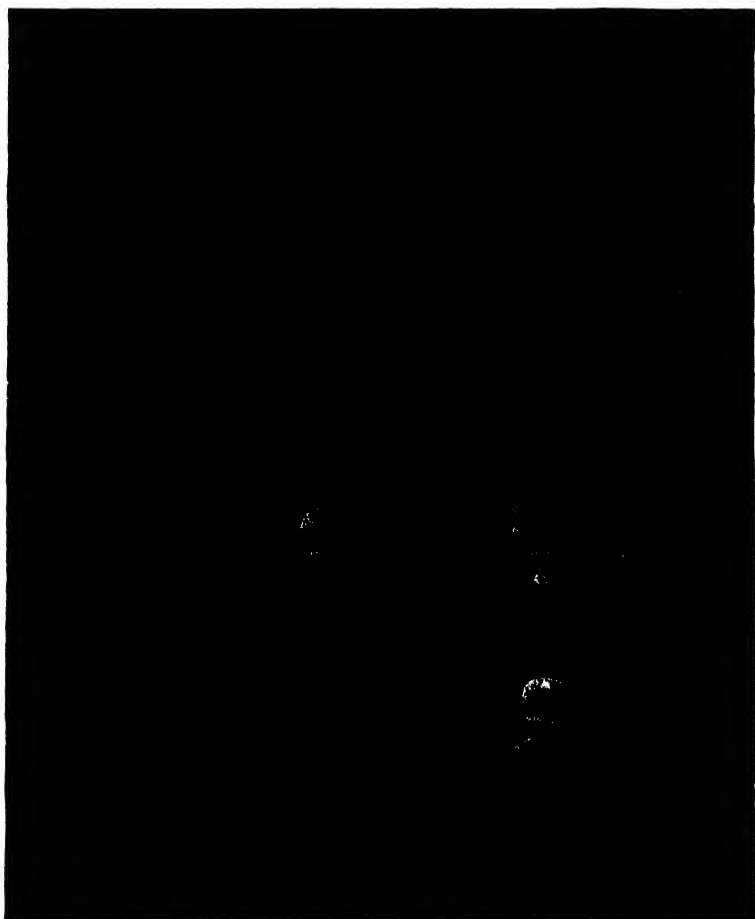
## THREE ALTERED HOUSES, 1906-9

Copse Hill, Gloucestershire—Wittersham House, Kent—An Open-air Parlour—Whalton Manor, Northumberland—Four Houses turned into one.

THE remodelling of houses is often enough a thankless task, demanding an amount of labour and contrivance which are hardly justified by the results. The most difficult type to handle is that which inspires no sort of enthusiasm, because it is neither old nor new, and lacks any character which needs to be preserved in the remodelling. Among such are the gabled houses in the Tudor manner built in the Cotswolds about the middle of the nineteenth century. Cope Hill, Upper Slaughter, is just such a house, convenient and well built, but lifeless. Sir Edwin was called upon to remodel the hall and staircase, and to effect other minor alterations. He did not attempt to give to the hall any of the characteristics of the period which the original house had tried to suggest. The walls are covered with broad panelling which owes its idea to the end of the seventeenth century. The staircase is a modern translation of the Jacobean idiom, and the two twisted wooden pillars at the foot of the stair are of a form which seems greatly to attract Sir Edwin, for he has employed it even in very recent houses of an austere Georgian type. They give a touch of gaiety, often of the greatest value in a composition which might otherwise lack something of vitality. Fig. 85 shows well enough the delightful character of the woodwork on the staircase, which need not be described in detail.

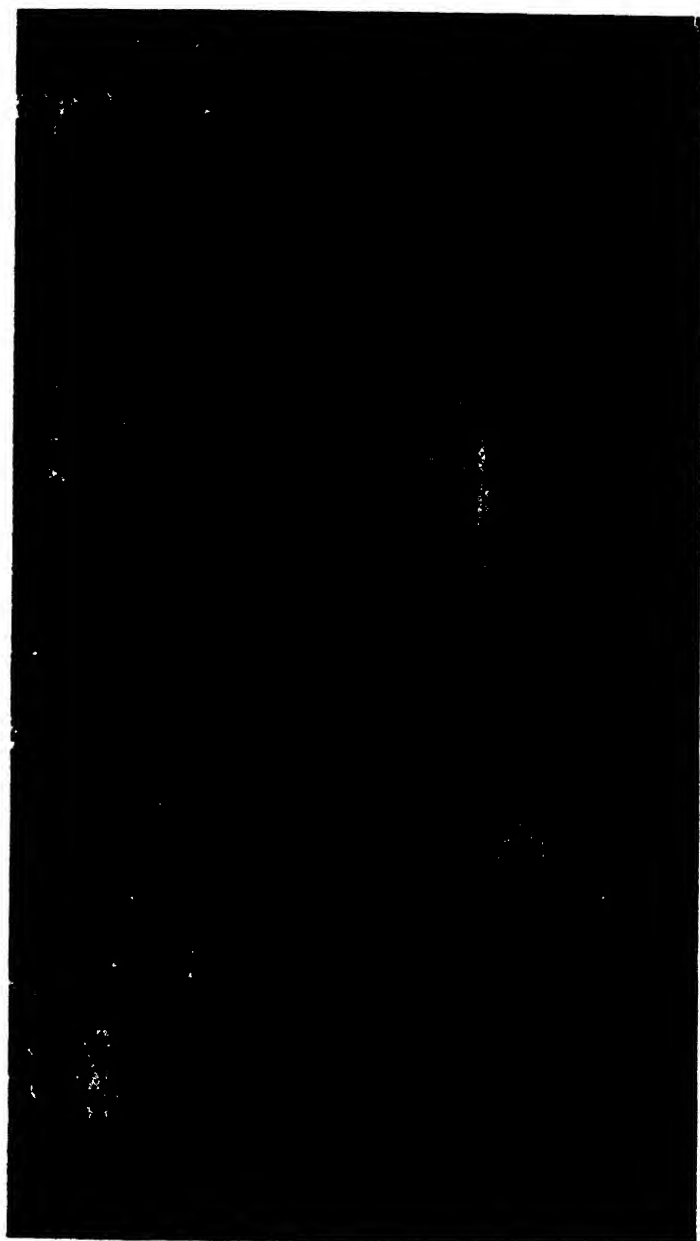
Wittersham House, Kent, was remodelled for the late Mr. Alfred Lyttelton, for whom also was built Grey Walls, Gullane, illustrated in Chapter V. It was a plain square brick house, entirely inoffensive, but lacking any definite





85.—COPE HILL . NEW STAIRCASE.

character or interest. These were supplied by re-roofing it with pantiles laid to a low pitch, by making some round windows which contrast pleasantly with the old square openings (Fig. 87), and by building a broad pedimented loggia-like porch on the entrance side. The alterations within were not of much importance, but some rearrangements in the garden added greatly to the charm of the place. A little open-air parlour was provided by paving an oblong space alongside an old wall, adding two pairs of pilasters crowned with trophies of fruit to the latter, and throwing out niches



86.—WITTERSHAM HOUSE. AN OUTDOOR PARLOUR.

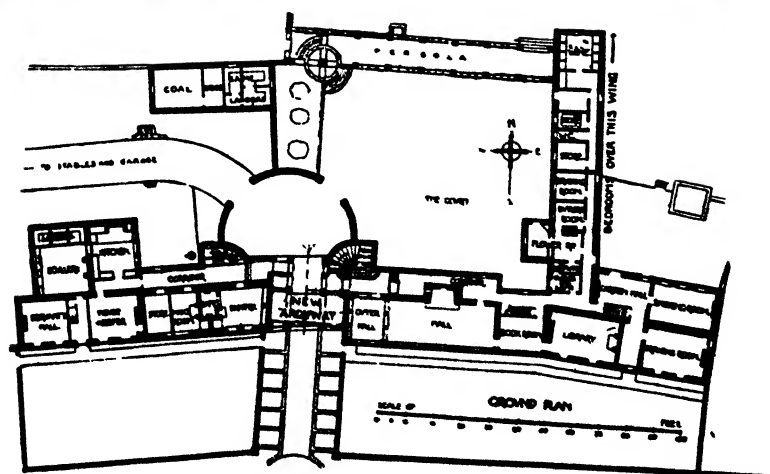
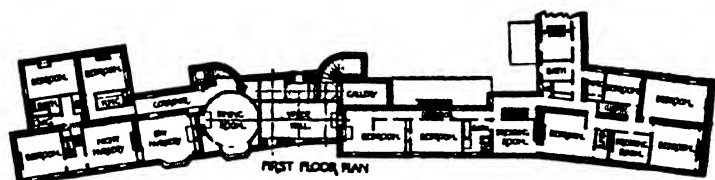


87—WITTERSHAM HOUSE FROM THE GARDEN

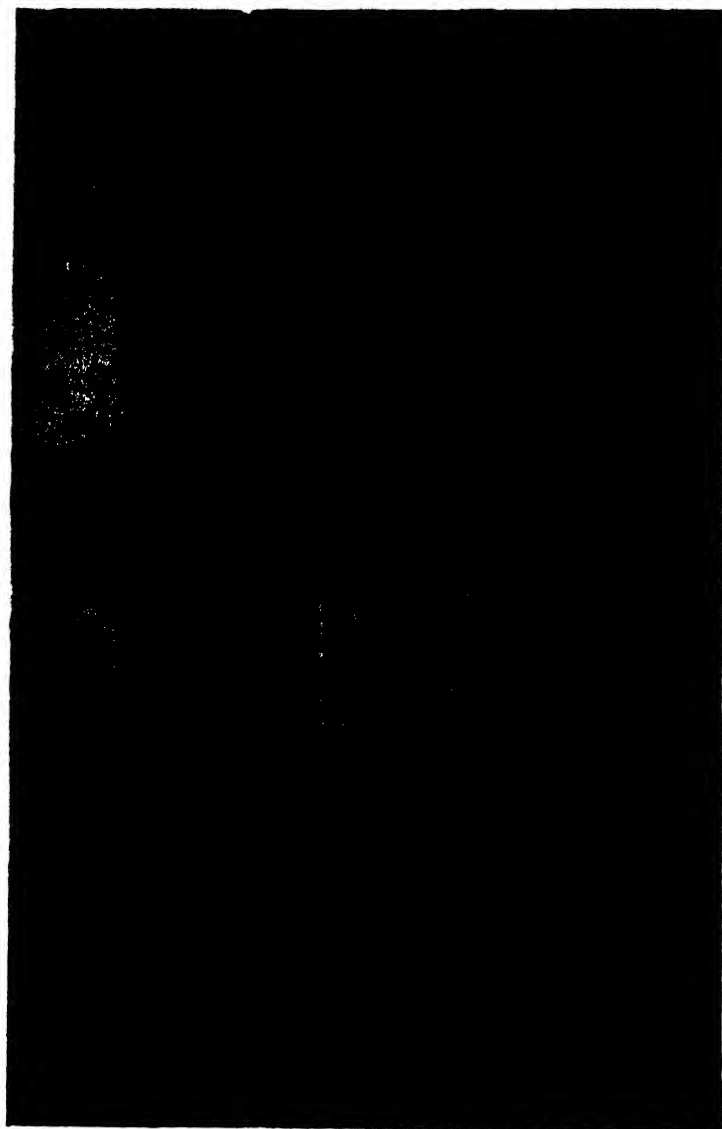
between them which are occupied by leaden boys bearing baskets. Old vases are set at the corners of the paved space, and the table, chairs and benches are of the simple heavy sort which is fitting out of doors (Fig. 86).

Whalton Manor, Northumberland, shows that there is no more searching test of an architect's ingenuity than his alteration of old buildings to make them suit new uses. The difficult conditions imposed often exhibit him in the light of a good man struggling with adversity. The mere addition of two or three rooms may raise problems which sorely tax his invention ; but the case of Whalton Manor was far more complex, for it involved the welding together of the side of a village street into one house. Originally the rooms to the right of the new archway (Fig. 91) were two houses which had been thrown into one, with the addition of the wing of kitchen offices running northwards. This was the state of the house when Sir Edwin was called in to enlarge

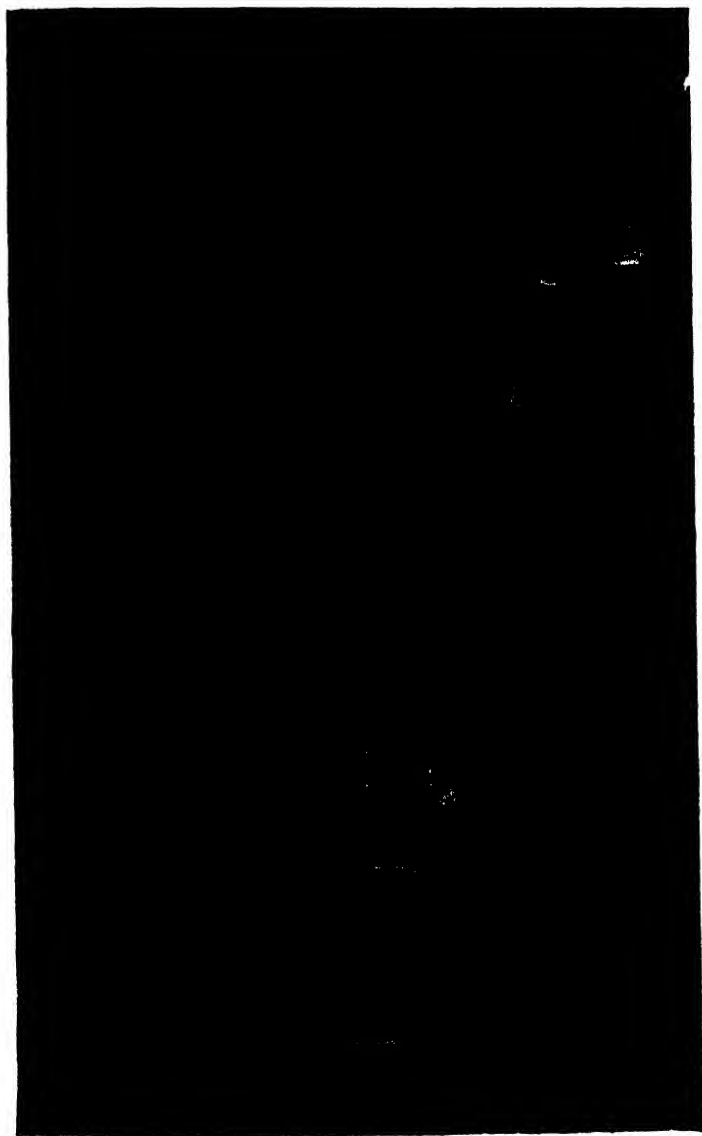
it. To the left of what is now the new archway were a house and cottage, which had been turned into a single dwelling, the cottage being converted into a wash-house. The problem was to provide a new dining-room and hall, and to join up these oddly assorted elements into a new home. Between the buildings to the left and right of the new archway there was no sort of connection, and the provision of one was no small part of the difficulty. The part of the old manor house that had been used for domestic offices was cleared out, and is now occupied by the hall, outer hall and main staircase. The drawing- and smoking-rooms and library which existed remain unchanged. The old house and cottage to the left of the archway were converted into kitchen premises, and other servants' quarters were arranged in the old north wing. The chief difficulty of the situation was solved, and admirably solved, by providing over the new archway an upper hall, which connects the



88.—PLANS OF WHALTON MANOR HOUSE.



89 — WHAITON MANOR DINING-ROOM



90 — WHALTON MANOR HALL FIREPLACE.



91 — WALTON MANOR THE ROAD FRONT

head of the main staircase with the new round dining-room built on the walls of the old cottage. The requirements of service were met by building a service stair from the kitchen corridor to the dining-room corridor and providing a lift alongside it. Particularly attractive is the treatment of the stone hall on the ground floor (Fig. 90). The charming feature of a round dining-room (Fig. 89) has been secured without prejudicing the rest of the plan, for two of the cut-off corners serve as useful cupboards, and the others are absorbed quite naturally into the corridor.



## CHAPTER XI

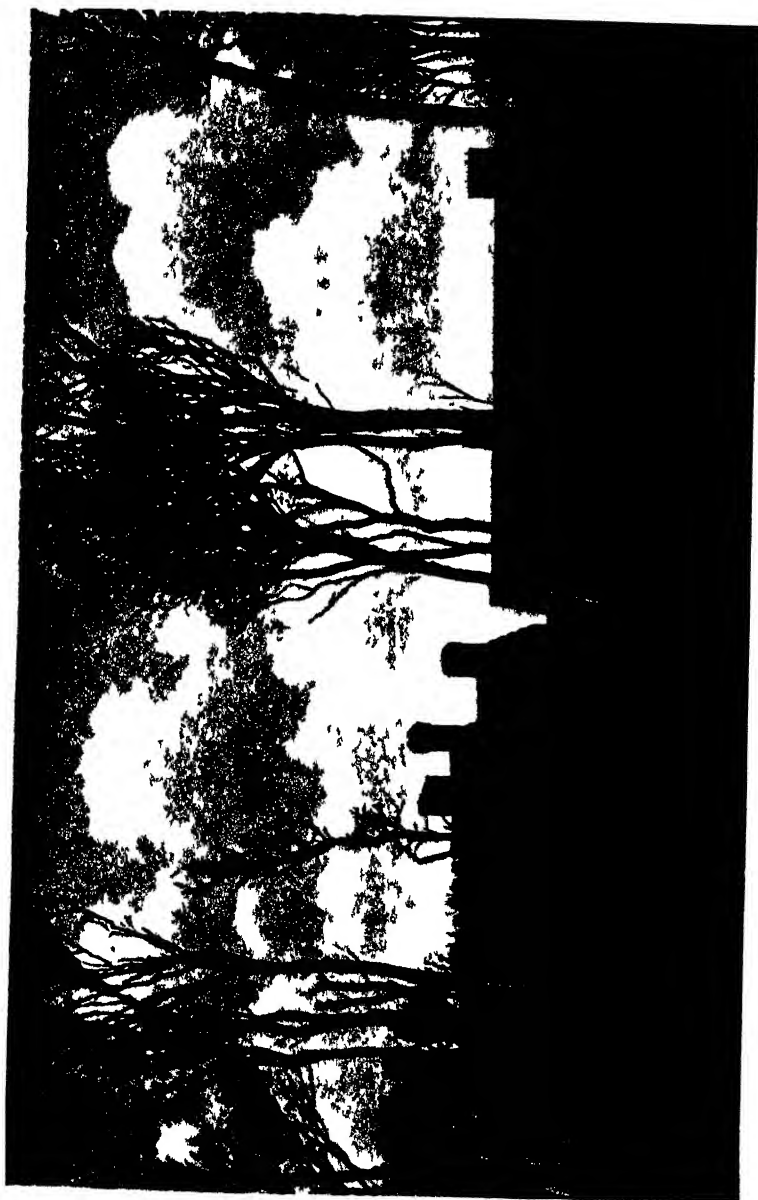
## LAMBAY CASTLE, 1908-12

An Island of Enchantment—And a Blockhouse of Unknown Date—  
A Detached Wing bigger than the Castle—Garden Planting  
by Miss Jekyll.

A SQUARE mile or so of rock and turf, washed by the waves of the Irish Sea and honeycombed with caverns which are the home of great grey seals, a castle unique in its plan, and made the more attractive by a new group added by Sir Edwin Lutyens, an abandoned coastguard station, an enchanting animal population, and a fascinating history—these are Lambay. The island lies about three miles from the coast of County Dublin. It is the last outcrop of the Wicklow Mountains, and owes its masses of porphyry and greenstone to volcanic energies, quieted unknown ages ago. Its early history is obscure, but it needs small stretch of imagination to look back and see it, like many another little island off British shores, as the home of early Irish saints and hermits. To just such a retreat would St. Patrick have loved to go when wearied by heathen enemies. On its slopes sheep might have been grazed by St. Brigit :

A beautiful ladder, for pagan folk  
To climb to the kingdom of Mary's Son,

as an early hymn describes her. The history of Lambay is worth setting down in its own right, but it is a long, albeit fascinating, narrative, and as I have told it fully in the larger book I must here keep to Sir Edwin's work on the island. Suffice it to say that the old castle is of peculiar

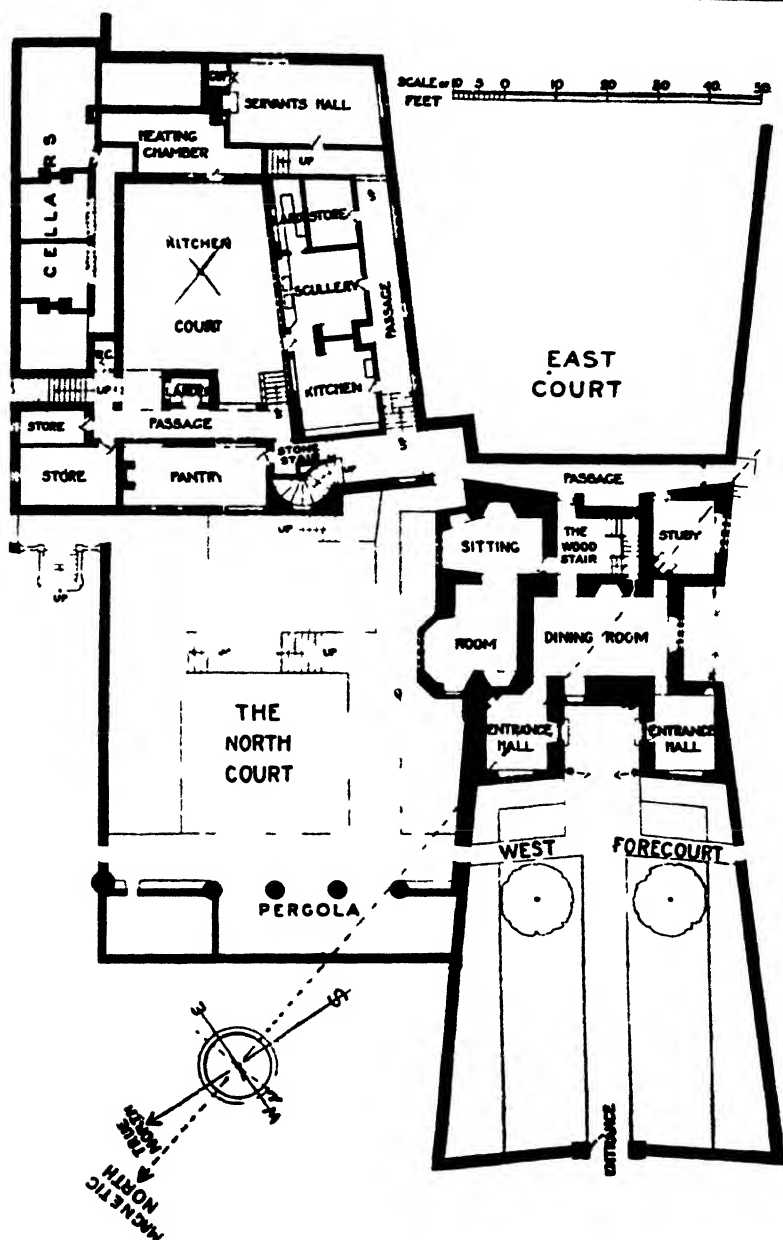


92 — LAMBAY CASTLE FROM THE SOUTH-WEST

architectural interest by reason of its original plan and treatment, and may not unreasonably be attributed to as early a date as Edward IV. The name "castle" does not strictly belong to it, for it has no defensive works beyond its own strong walls; it is, in fact, rather in the nature of a blockhouse. Reference to the plan (Fig. 93) shows that the house exists to-day as it was first built, except for additions on the north-east and south-east sides. These were made before it came into the possession of the Hon. Cecil Barin in 1904. Originally the ground storey consisted of a central room with four apartments, all of identical shape and size opening from it, and the arrangement on the upper storey was the same. The most striking elements of its design are the splays of the walls at each corner, which bring them to acute angles.

At the beginning of the twentieth century the island was in an almost derelict state, and only the outhouses of the old castle were used for such farming as was still done. In 1904 certain alterations and repairs were effected in the castle to make it habitable, such as the renewal of the fast-decaying roof. The sliding sash windows, which had filled the original openings (possibly unglazed) of roughly chamfered stone, were replaced by teak casements. The rooms on the north side, then used as a dairy, were converted into living-rooms, and a new room added in what is now the north court. Some cowhouses and a cottage which abutted on the east side were turned into kitchen and offices. Defects in the masonry were made good—if good is the word—by liberal applications of Portland cement. This contrasted harshly with the lime-mortar and pebble-dashing with which the old walls had been clothed long before in the manner so familiar in the "harled" walls of Scottish castles.

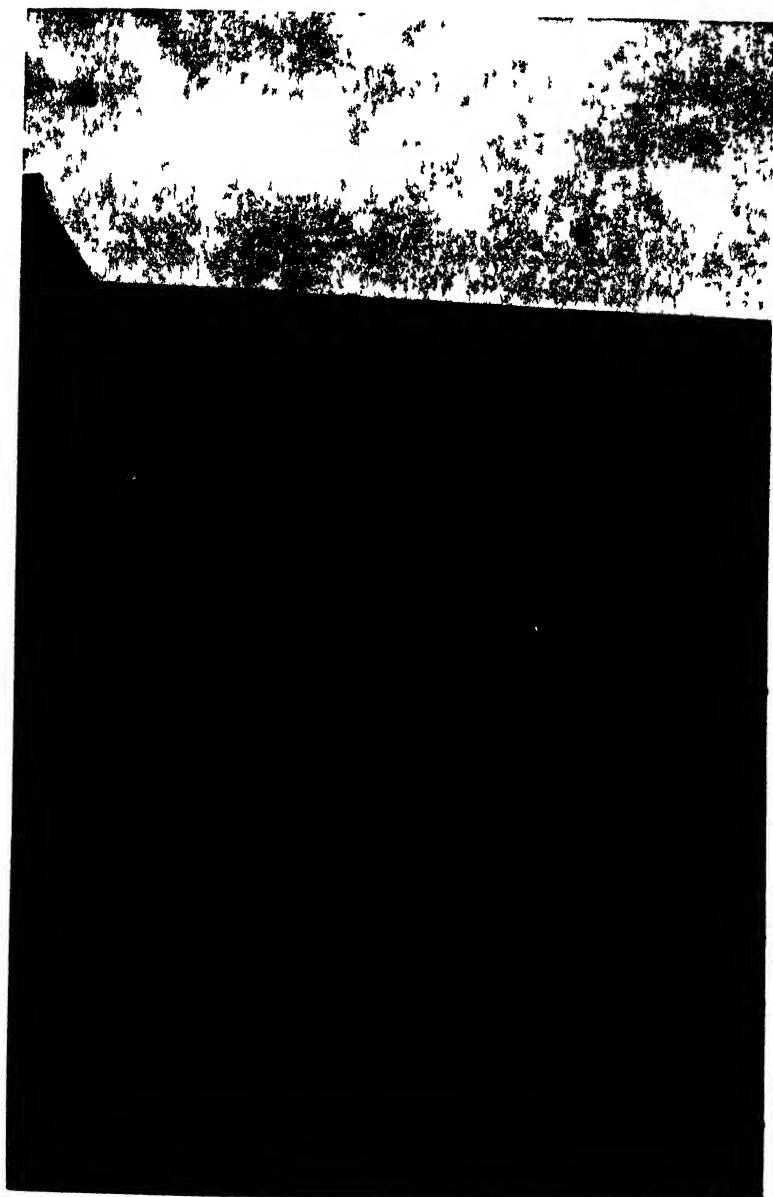
It follows, therefore, that Sir Edwin Lutyens, who made his first acquaintance with Lambay in 1905, found the castle somewhat battered by time, and its history and character obscured by restoration. His first act was to remove the cement roof, which had proved inefficient, to substitute grey pantiles of delightful colour and texture, and to abolish the iron down-pipes and gutters. The work was begun in 1908. The accommodation was very limited, and to enlarge the castle without destroying its character presented



93—LAMBAY CASTLE: PLAN OF GROUND FLOOR.

a difficult problem. The original castle was very primitive in its arrangements, but was left untouched except for slight internal rearrangements and for the rebuilding of the north-east side, which had already been subjected to successive alterations. The ground-floor rooms were entered on the north-west side, and only one fireplace opening existed in the eastern end of the sitting-room. Various new fireplaces were provided (Fig. 97), and as the old entrance was certainly where is now the door to the north entrance hall, it was reopened. The lime-mortar and pebble-dash on the outside of the castle walls was retained, for the masonry was very rough. In connection with the making of the new staircase in the castle proper, the middle part of the wall on the south-east front had to be reconstructed. In the course of the work it appeared that this front had been originally recessed like the entrance front on the north-west. It would seem, therefore, that the filling-in was done when the predecessor of the new stair was built. In that case the old castle would have either lacked a staircase altogether or had a trap-door and ladder to connect the ground and first floors. No trace of such a trap-door remains. Kitchen quarters and additional bedrooms were provided in a new quadrangular block at the east corner, connected with the old castle by an underground passage only. This was practicable because the ground slopes sharply upwards to the east. In order to give access from this passage to the upper level of the new quadrangular block an important staircase of stone (Fig. 96) was built in the south-west corner of the latter. In the result the two buildings, old and new, are unconnected at the first-floor level, and the castle stands free to tell its own story. The determination to prevent the new roofs dominating the old meant carving a substantial piece out of the hill-side.

Among other causes obstructing the work was the absence on the island of any materials save stone and sea-sand. All other necessities had to be brought by sailing boats, always a laborious and sometimes a risky process. In the building of the new wing and of the extensive range of garden walls, advantage was taken of the stone that the island affords, a splendid blue-green porphyry, shot with feldspar crystals. As this is rather refractory to work, the mullions and other dressings are of a cool blue-grey limestone that came from Skerries.



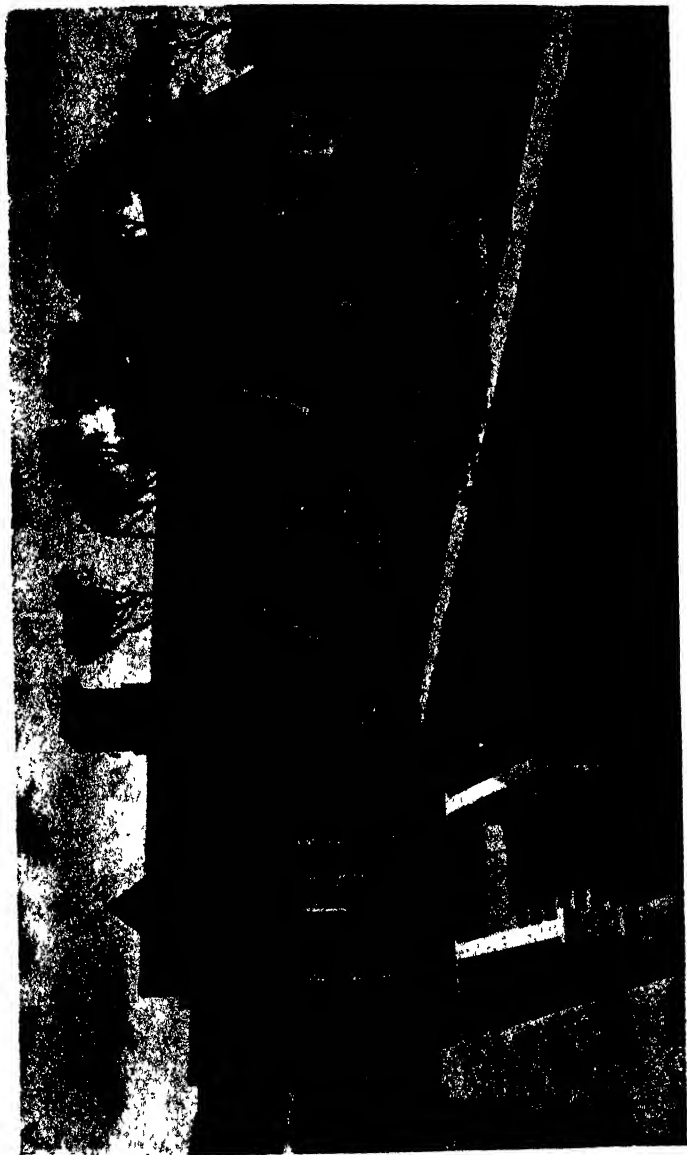
94.—LAMBAY CASTLE: IN THE NEW KITCHEN COURT.

The new roofs are also covered with grey pantiles and the sides of the dormers are hung with flat tiles of the same colour. Very wisely Sir Edwin made no attempt to reproduce in the new block such characteristics of the old as the crow-step gables that are so delightful a feature of the castle. Moreover, in the necessary rebuilding of the north-east front he has not hesitated to mark its newness and relate it to the new wing by hipping the roof of the small corner bay and by parapetting the larger one. It is especially to be noted that only on this north-east front has the symmetrical plan of the old castle been disturbed. Alterations had been made there, before the present ownership, of so drastic a character that a restoration of the old plan would have been insincere. This abundantly justifies the new tower which adds greatly to the accommodation on both floors. The new wing is kept low and markedly domestic in character, so that it does not compete with the military note of the old castle (Figs. 92 and 95).

The kitchen court is particularly attractive, with its broad sweep of pantiled roof, its demure dormers and its pavement, part of slabs and part cobbled (Fig. 94).

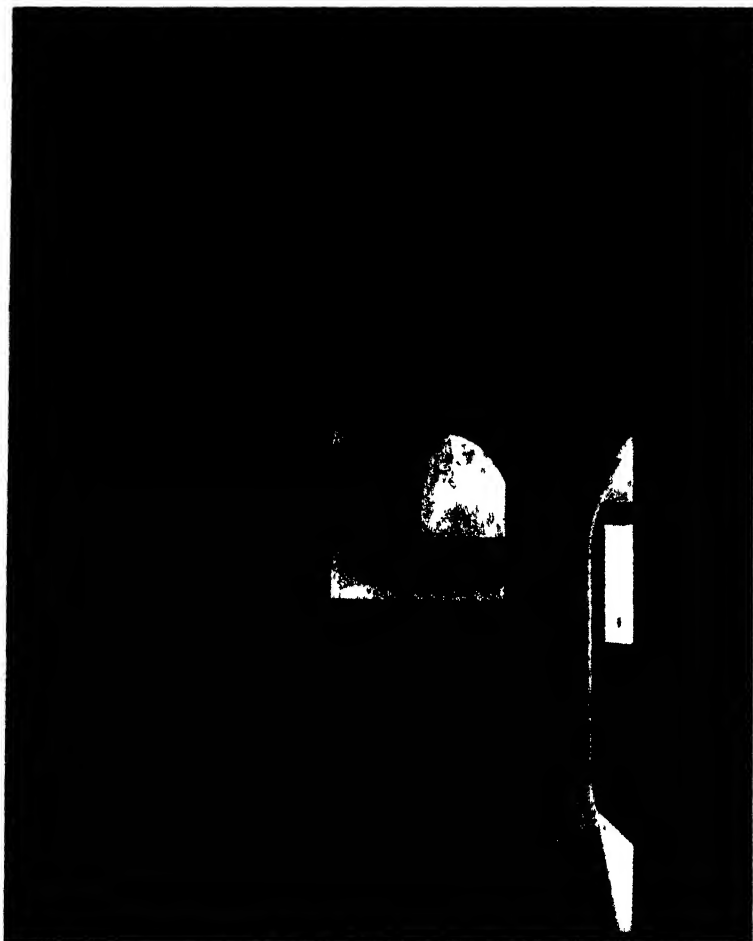
The scheme of garden planting was devised by Miss Jekyll with her usual skill, and has since been developed in a sympathetic way. Much excavation was necessary to produce the north court (Fig. 95) with its varied levels, and the shale thus removed was used to build, in 1909-10, a great rampart skirting the north-west side of the wood in which the castle is set. It is entertaining for the antiquary of to-day to guess what solemn theories his successor of A.D. 2921 will build on this imposing structure. A feature of the island growth is the profuse way in which fuchsias thrive. Here, as in Connemara, the soft sea air swiftly turns a low bush into a great hedge, brilliant with showers of crimson blossom.

The enclosing walls of both the east and west courts mark by their splay the unusual plan of the castle itself, and the western forecourt has an added interest from the stone runnels that intersect its paving. Not often can it be said of an old building that additions covering an even greater area have failed to take away the charm of the old, and still more rarely that they have increased it; but no less is true of Lambay Castle. It is worthy of the island,



95.—NORTH COURT.

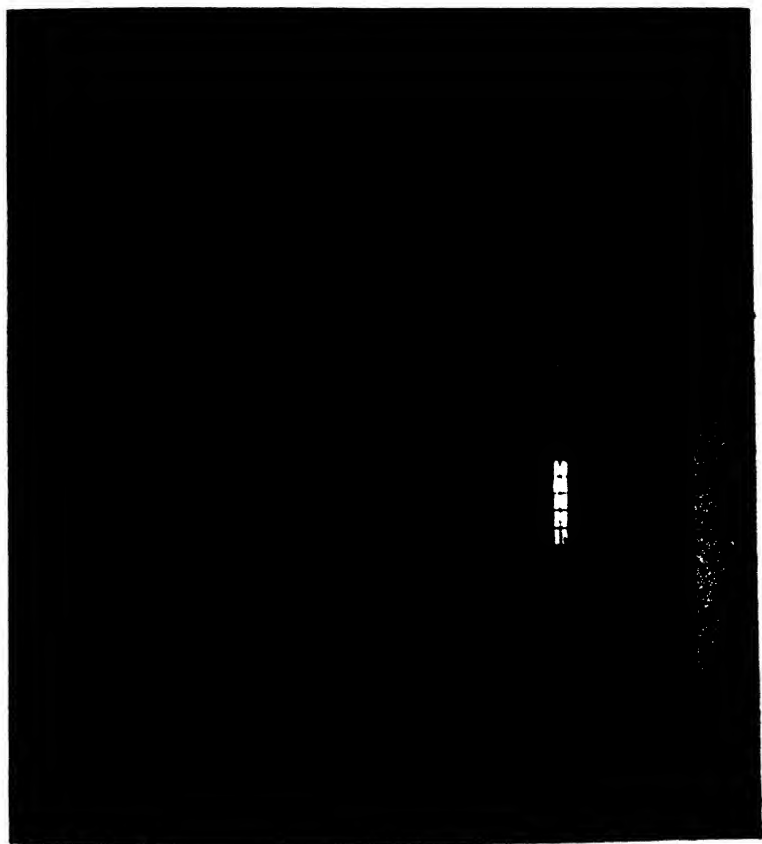




96.—AT THE HEAD OF THE STONE STAIR IN NEW WING.  
LAMBAY

which is to say much. The great grey seals which breed in the caverns are the most attractive of its indigenous animals ; but the fallow deer introduced by Count Considine, and the moufflon, chamois and rheas brought to the island by Mr. Baring, add to its attractions. Lambay is a paradise of birds, especially during the summer, and close on a hundred varieties make it their home. It is also an island of flowers. On the cliffs grow acres of scurvy-grass, with its

creamy white flowers smelling like honey, and flooding the land with blossom. Grass, bracken, heath, rush and stony ground combine into a wild harmony. Rocks blazing with stonecrop and golden samphire, swards bright with the cool grey-blue of scilla verna enclosed by banks of sea pink, and great stretches of purple heather—these are the pictures framed by the margin of low-water rocks black with fungus or brilliant with yellow lichen. I sailed out of the little harbour of Lambay with the feeling that Prospero had been that way, and laid on the island an enchantment that history and Nature conspire to make real and abiding.



97.—A NEW FIREPLACE.

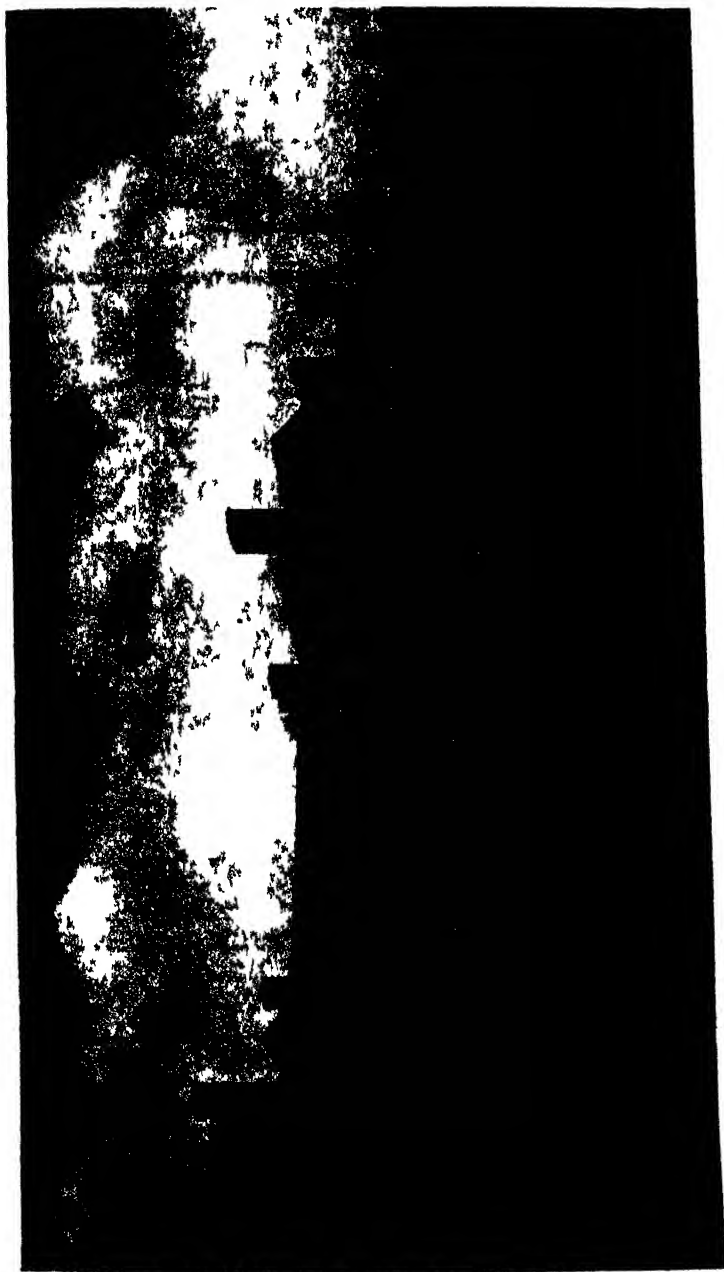
## CHAPTER XII

## TEMPLE DINSLEY, HERTS, 1909

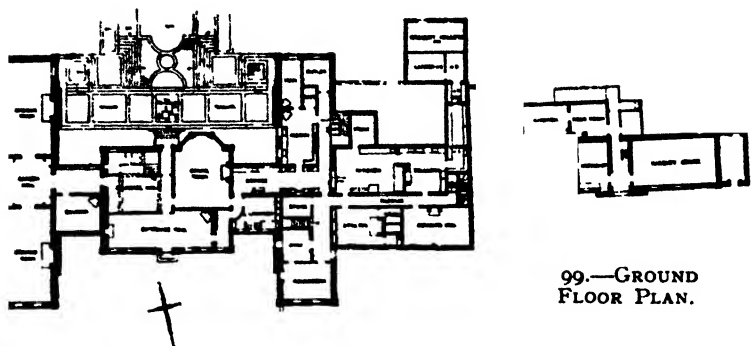
On a site of the Knights Templars—Quadrupling an Old House—  
Creating Sunny Aspects—Corner Aviaries—Lead Garden Orna-  
ments—A Racquet Court.

TEMPLE DINSLEY as it stands to-day is a seventeenth-century house to which Sir Edwin has made additions on a large scale, but its name marks its relation in mediæval times with the Knights Templars.

In Chauncy's *History of Hertfordshire* there is a picture of the house that stood on the site some time before 1700, which makes it clear that the central old part of the present house was built about 1715, as it differs wholly from the drawing. When Sir Edwin Lutyens was called in to make Temple Dinsley what the illustrations show it, its extent was small. The only part of merit, but it has great charm, was the middle block with a trio of windows on either side of the central doorway (Fig. 98). The interior of this has been remodelled. A good many years ago there was added to the dining-room an unattractive bay window, which has been retained, and wisely, for it plays its part in the pleasantness of the room within. True, it destroys the balance of the north front, but some owner of last century tried to retrieve it in very amusing fashion by trimming yew trees on the other side of the garden door to match the bay window in shape exactly. This rather engaging conceit has also been retained. Many problems were involved in adding to the house so largely as was desired. First, and of most importance, as always in such cases, was the need to maintain with pious care the ancient fabric. Secondly came the addition of wings covering three or four times the area of the old house in such a fashion that they might not, on the one hand, look new and overwhelming, or, on the other, be a simple repetition of existing features. Both

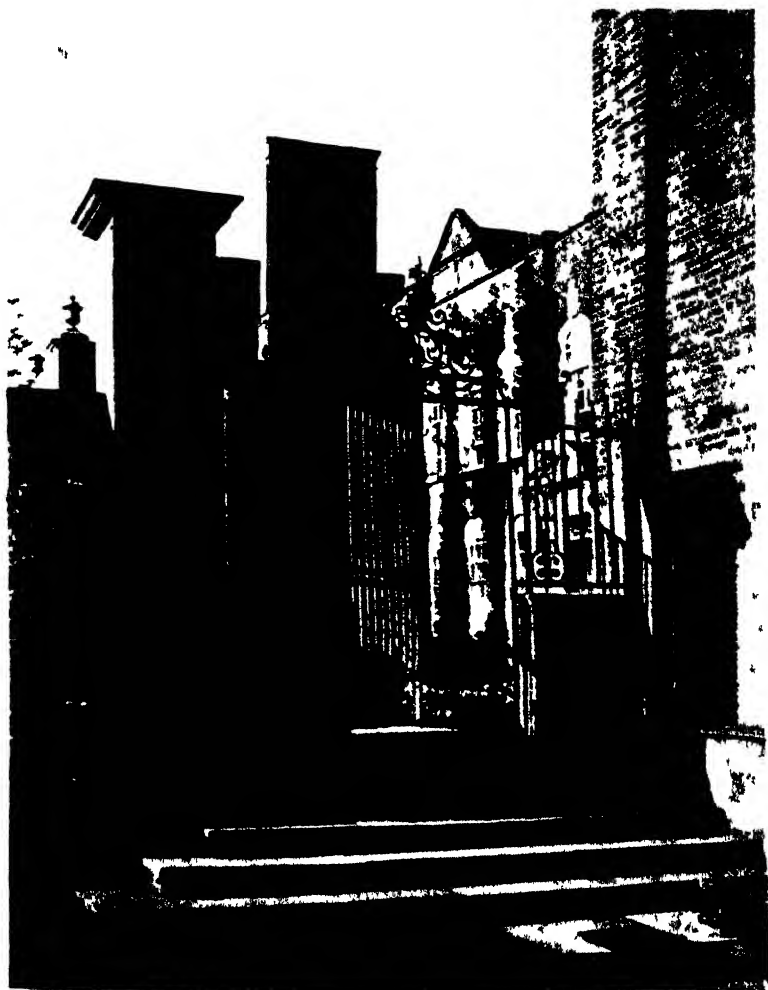


98 — TEMPLE DINSELY THE ENTRANCE FRONT

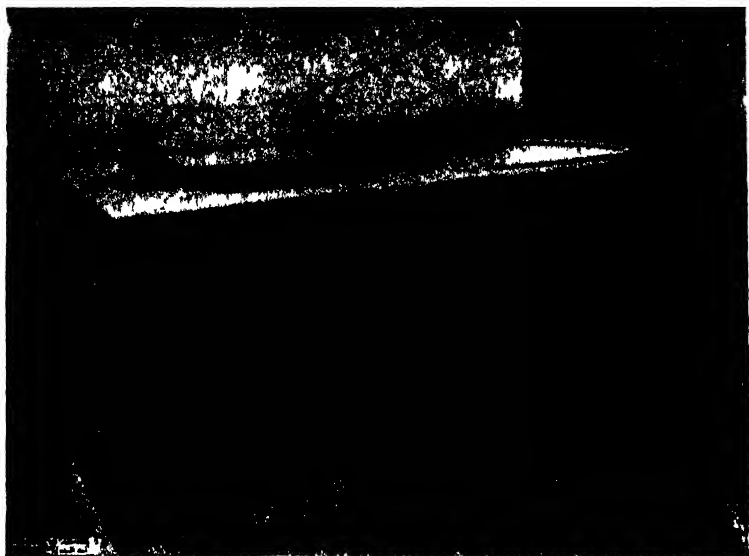


these questions are inevitable in all works of this kind, but it is rare that both yield such satisfactory answers. The old work has been respected in all faithfulness, and the new rhymes with it delightfully, but does not fail of showing the individuality of its creator. One characteristic of the old house is apparent from a glance at the plan (Fig 99). The entrance front is to the south and the garden front to the north, instead of *vice versa*. In order to ensure sunny aspects for the new living-rooms, their axial line was fixed at right angles to the old façades, an arrangement which gives west windows to them all, and to the drawing-room a south aspect as well. The sharp fall of the land eastwards was a happy accident which has added greatly to the grouping of the east wing. Its principal part balances the drawing-room wing, but the rest of the kitchen quarters are at a much lower level, and lift their delightfully modelled roof in the modest fashion which becomes their use. So much by way of outline of the idea informing the new work, which clears the way for considering the house in detail. It is approached by a drive which brings the visitor to a spacious forecourt enclosed by a curved dwarf wall surmounted by simple railing with ornamental panels at regular intervals. The gates in the middle are admirable examples of eighteenth-century ironwork, and the brick piers at the end of the sweep bear engaging little leaden Cupids (Fig. 98). As the front door is neared, we notice on the right an opening towards the drive that skirts the lower pond, furnished with a gate which justifies the title of the picture, "A Study in Brick and Iron" (Fig. 100).

We go through the entrance and staircase halls into the garden hall. This is an enticingly cool-looking apartment, turned into an octagon. On two sides are corner cupboards, one old and painted with cherubs, now much darkened by age : the outer corners are windowed and fitted as aviaries, a pretty thought. Left and right of the garden hall are



100 — TEMPLE DINSELEY : LOOKING INTO FORECOURT FROM THE EAST. A STUDY IN BRICK AND IRON



101 — IN A BATHROOM

the drawing- and smoking-rooms. Between the windows are glazed china-cupboards with engaging wooden tracery. The smoking-room is interesting by reason of its unpainted panelling of pine, left clean and untouched from the tool and looking very fresh and pleasant. Upstairs the bedrooms are planned on ample lines, and the treatment of one of the baths with white marble top and an ebony case of open fretwork, hung behind with a gay-coloured fabric, represents an unusual idea (Fig. 101). The garden terrace enclosed by the new wings are sunless, but that is the fault of the old builders, who placed the house so oddly on its site. We walk round, therefore, by the north-west corner, to seek the most gracious part of the garden, which stretches away from the new west front. This elevation, seen in part to the left of the photograph in Fig. 102, is gravely elegant. The general character of the old house is maintained, the keystones being based on the old work, but improved in their proportion. Facing it from the midst of a little paved rose garden is Father Time, an old leaden figure, silvery white and armed with scythe and hour-glass. Running westwards from the north corner is a pair of garden-houses



102 — THE SOUTH-WEST CORNER AND THE UPPER POOL



divided by a pillared loggia, and the ground rises into a lawn flanked by raised terraces, which turn into paths under the trees and bring us to the upper pool. Fig. 102 shows the south-west corner clearly mirrored in it, and the graceful lead vases crowning the angles. Some of these are original ornaments of the house ; others are faithful copies. One or two have been kept in the garden, which is fortunate, for their drums are gay with little classical scenes in clear relief. In a quiet house like this, where the effects are won by sheer rightness of proportion, little incidents, like the dancing of garden gods on the side of a vase, give a sense of pleasure altogether out of proportion to their intrinsic merit.

I remember with what peculiar pleasure I made my survey of this gracious country home, with its sober Georgian flavour. The great plain spaces of red brick that mark the sides of the new wings and the quiet line of the gables north and south are elements far removed from the boisterous days that saw Dinsley take what may rightly be called its Christian name. There is, however, one more building I have not yet described. East of the kitchen wing is a range which includes not only garage and workshop, but, more interesting, a racquet court. Are we tempted to set this down as a too modern adjunct for ground which has rung with the tread of the mailed Knights Templars, who took their rights in Dinsley from Bernard de Balliol, in the presence of that Pope who called Bernard of Clairvaux friend ? If so, we may remember Henry V as Shakespeare makes him speak in answer to the French Ambassadors, who brought him from the Dauphin a jesting gift of tennis balls :

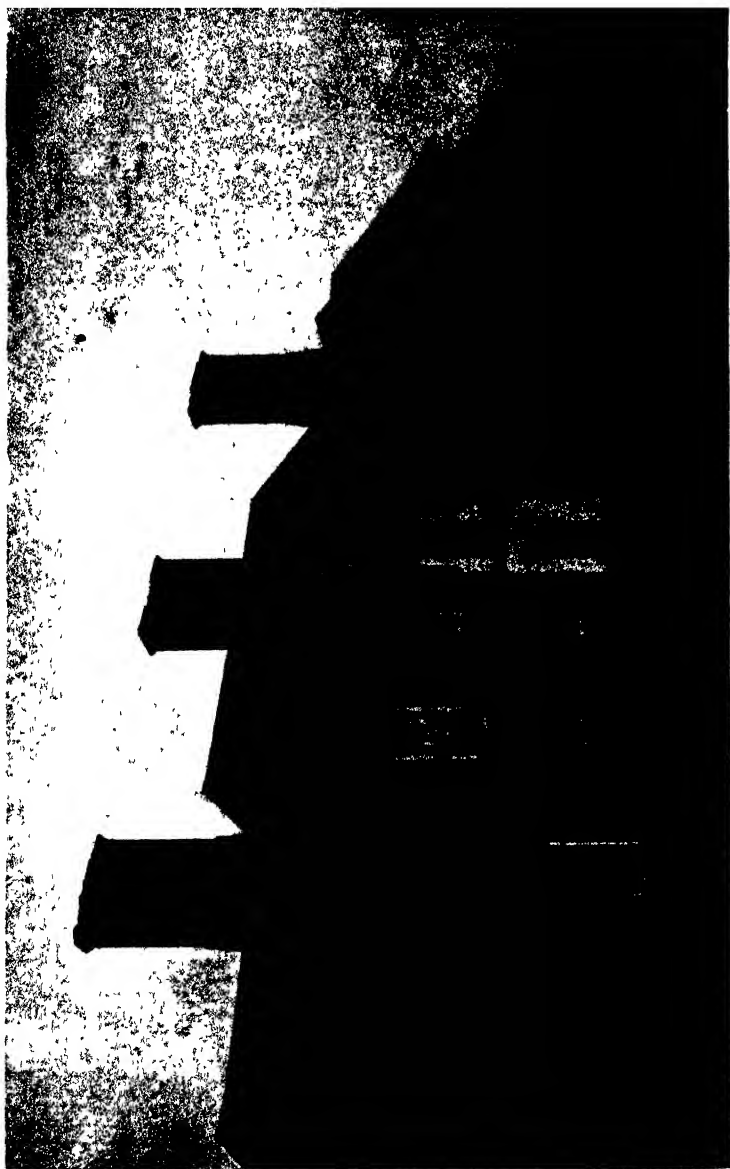
When we have matched our rackets to these balls  
We will, in France, by God's Grace, play a set,  
Shall strike his father's crown into the hazard.

## CHAPTER XIII

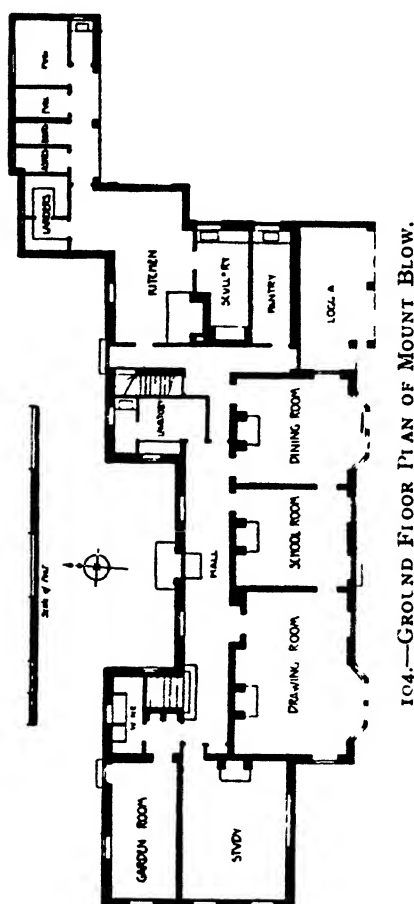
## THREE SMALLER HOUSES : 1908-9

Mount Blow, Great Shelford (formerly called Middlefield)—The Quality of Simplicity—An amusing Stair Pillar and a Jest of Charles Lamb—Chussex, Walton-on-the-Hill — Knebworth Golf Club House.

**T**HIS chapter is devoted to three smaller houses which show Sir Edwin Lutyens' art in, as it seems to me, its most satisfactory development. Heathcote, Ilkley, was conceived, within and without, wholly in the Palladian spirit, with a savour of Italy in its handling. It marked a break in his affection for national traditions which was abundantly justified by its intrinsic success. Mount Blow, which was called Middlefield when it was first built for Dr. Bond, Master of Trinity Hall, was finished later than Heathcote, and is an example of purely country architecture: a few years ago it could not have been imagined anywhere but on English soil: to-day, houses in something of the same manner are being built elsewhere. It stands on a site which looks southwards down a gentle slope and over a characteristic stretch of Cambridgeshire farm lands. When the photograph reproduced in Fig. 103 was taken the gardens were on paper only, and the building, therefore, owes nothing in its pictures to the charm which Nature adds with a setting of tree, shrub and flower. The house sits starkly on the ground, but, if it is an ordeal to show the house without the framing which is its due, the success which it achieves is at least owed to no external aids. When it was built Sir Edwin had done nothing more austere, or any building which relied so entirely on the qualities of mass, symmetry and proportion. There is nowhere an external moulding but in the windows and doors, and they are of extreme simplicity, except only the subtle line of brickwork which marks the slight recessing of the lower part of the projecting wings on the north front (Fig. 103).

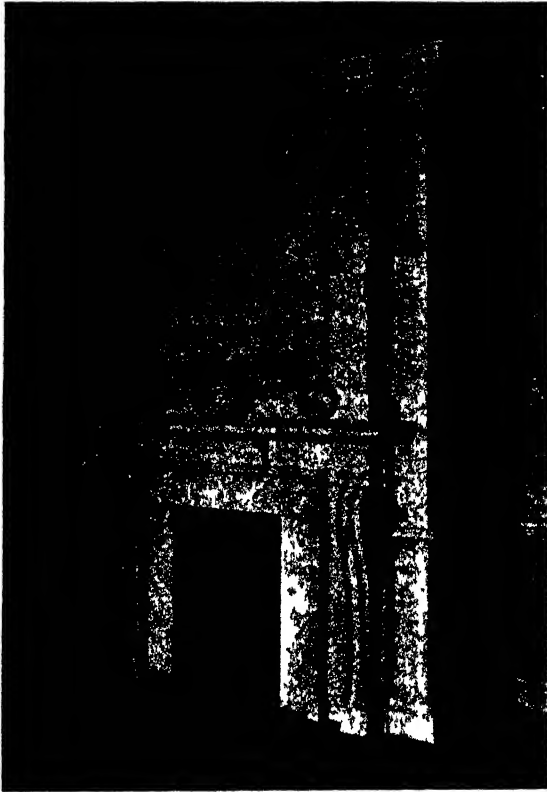


103.—MOUNT BLOW (FORMERLY CALLED MIDDLEFIELD) : ENTRANCE FRONT.



104.—GROUND FLOOR PLAN OF MOUNT BLOW.

Perhaps an observer will look for relief in a carved tympanum here or a keystone there, and missing it will bring against the house a charge of baldness. With such a criticism it is difficult to argue, but it would be based on a large misunderstanding of a principle which seems to have inspired the design. Were it made, it could best be met as Pope Julius II was answered when he complained that there was no gold on the painted figures of the Sistine Chapel. "Simple persons," said the painter, "simple persons, who wore no gold on their garments." It has been always the finest types of small domestic architecture which disappoint



105 — FIREPLACE AT MOUNT BLOW

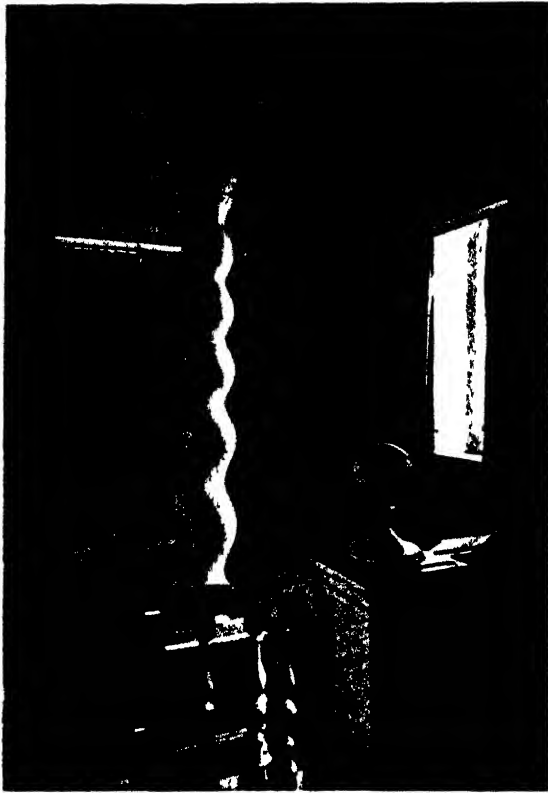
the unthinking critic by lacking gold on their garments, buildings which have won their place in our affections by the very fact of being "simple persons." Such houses, like the people whom they represent, have the gift of repose, and it is precisely in that sense that this building will impress the thoughtful. The perfect suavity of the lines of the roofs, which are kept in harmonious and unbroken planes, the masculine tower-like bulk of the three chimneys, the windows few but large, the dormers with their angles swept in generous curves so that they grow organically out of the roof, all these things produce an effect of extraordinary repose.

The mass and outline are greatly helped by the texture of the bricks and tiles. The house is not large, and its scale is made the greater by the smallness of the bricks.

They are hand-made, and only seven inches long by one and three-quarter inches thick. There is a charm about these bricks which it is difficult to explain. Though they are well made and hard, their faces have that hint of cushion shape which lets the play of light send a ripple of colour over the wall. The wide white joints, more plentiful than in normal brickwork, help to give a roughness of texture which adds vitality to the surface.

Now as to the plan of the house (Fig. 104). It is often supposed that there is some special cleverness in houses that are broken up into odd nooks and corners. Nothing is further from the truth. The combination of symmetry outside with well-shaped rooms conveniently disposed within needs far more thought and skill. The entrance on the north front opens into a long hall, which has no pretensions to being more than a convenient passageway. From it is entered the whole suite of ground-floor rooms. The kitchen quarters are to the east, the study and garden room to the west, while the dining-, drawing- and school-rooms face due south. Particular attention must be drawn to the hygienic virtue of the plan, a quality to which far little attention is ordinarily given. By opening at once a few doors and windows perfect cross-ventilation is secured and the free air will blow through the house. This is an advantage often lacking where rooms are grouped round a main hall. The same simplicity which informs the exterior is carried into the treatment of the rooms. The sash-bars are half round in section, and their stoutness adds no little to the general effect. Some people have the idea that heavy bars cut off too much light, and this may be true of town houses with little windows. Here, however, there is not a room in the house but is lit not only well, but brilliantly.

Not the least of the difficulties involved in a symmetrical plan is the adequate lighting of the main staircase without interference with the balance of the windows. This has been accomplished by placing the bathroom window in the corresponding projection on the other side of the front entrance. The gaiety of the main staircase is a brilliant foil to the gravity that rules everywhere else. There is a touch of wayward fancy about the use of a single twisted pillar (Fig. 106) that sends my mind back to a letter written



106 —STAIR PILLAR AT MOUNT BLOW

by Charles Lamb to Coleridge in 1800. He had received from Cottle a copy of that worthy bookseller's epic "*Alfred*." "When he is original," writes Elia, "it is in a most original way indeed. . . . Serpents, asps, spiders, ghosts, dead bodies, *staircases made of nothing, with adders' tongues for bannisters*. What a brain he must have!"

Now, it would be a libel to liken Sir Edwin's delicately turned balusters to adders' tongues, but the pillar suggests just that delightful hint of extravagance in design which brings Lamb's jest to the memory.

Chussex, Walton-on-the-Hill, is another but rather smaller house in the same manner. That golfer must indeed be unobservant who can play over Walton Heath without noting this austere yet fascinating house which

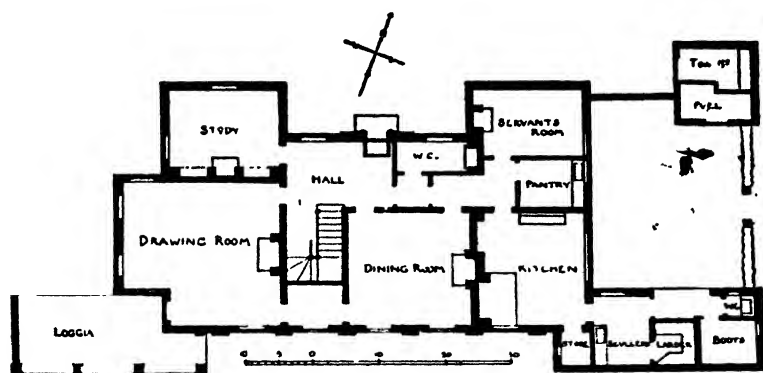


07.—CHUSSEX · GARDEN FRON





108.—CHUSSEX : THE STAIRCASE.



109—CHUSSEX: PLAN OF GROUND FLOOR.

lifts its front to the links. I have heard descriptions of it from many mouths, and they vary mightily. Of hostile criticism there is no lack, mostly directed to the undoubted fact that Chussex is not "pretty." That is true, and happily so, for what is wanted from architects is not prettiness but character. The tendency in modern work which is represented at Chussex is full of common sense. It starts with a basis of absolute simplicity and continues to the chimney-tops in the same spirit. The hipped roof, with its little dormer windows, finishes in a flat, from which the two massive chimneys rise at right angles to the main line of the building. On the south side the middle part of the front rises some feet above the eaves, and the ends are marked by admirable stone vases. A vigorous rhythm is afforded by the plain brick pilasters, and they further give a vertical emphasis to a wall that might be dull without them. The garden has taken good shape, and Fig. 107 shows the generous lines on which borders and paths were planned. Within the house all is simply and sanely devised. The arrangement of the rooms is as practical as can be, and the spacious loggia which opens out of the drawing-room is a pleasant place. Of conscious decorative effect there is little, but in the open screen which divides the staircase from the passage to the garden lobby. Sir Edwin has employed irregular trellising with his usual skill (Fig. 108). Chussex is a house that grows on the observer. When its plan (Fig. 109) is examined, it is seen how practical it all is, and how the



110—KNEBWORTH GOLF CLUB ENTRANCE FRONT

elevations grow out of it. Yet they express an idea evolved by sheer power of design.

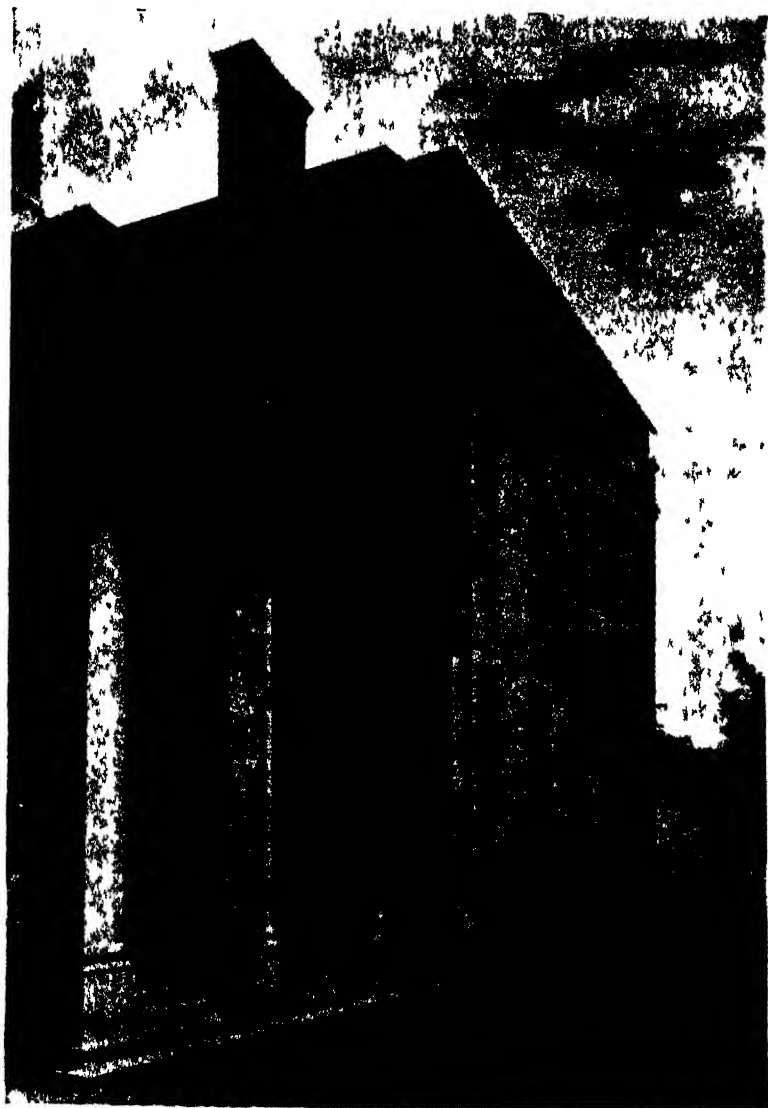
The Knebworth Golf Club House (Fig. 110) is a good example of perfectly symmetrical treatment in a type of building which usually is conceived on irregular lines. Its plain brick walls and pantiled roof show none of those prettinesses which are too often thought the needful equipment of a building consecrated to play. The dignified planning of the forecourt has the advantage of pulling together into a coherent scheme the outbuildings which are so important an element in the working of the place. Often these are mere hutches scattered about without any definite relation to the clubhouse. Here they are an added attraction instead of an eyesore.

## CHAPTER XIV

## NASHDOM, TAPLOW, BUCKS, 1909

The Austerity of Whitewashed Brick—The Dining-Room Table—  
A Fireplace Wind Dial—Originality and a Phrase of Coventry  
Patmore—Urbanity in Architecture.

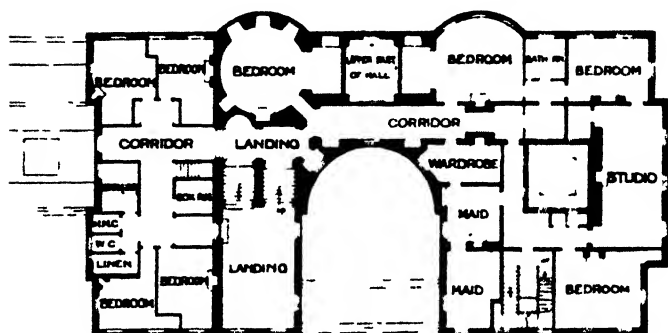
THE lower reaches of the Thames are not rich in houses that have a history, but the modern houses in the district are many, and Nashdom, built for the late Princess Alexis Dolgorouki, is one of the most interesting. The site was small, and the contour of the ground determined that the house should stand by the roadside. The elements which went to its design were of the simplest—whitewashed brick walls, red-tiled roof and green shutters. The conscious austerity of the mass is relieved by no ornament save the conventions of the Doric porch (Fig. 111), the quiet mouldings round doors and windows, and a cartouche of arms. On the south-east side two curved bays break the line (Fig. 114), but otherwise Nashdom is almost nakedly severe. In the hands of a less skilled designer, such a conception would have taken shape as a barrack. As it is, the house has a character of distinction which marks it as an English variant of eighteenth-century Italian and French mansions, yet without a mark of foreign detail. Nashdom is a *tour de force* in whitewashed brick. Its nearness to the road has impressed on the plan the character of a town mansion rather than of a country house. From the entrance door we ascend twelve steps to get to the ground floor, level with the garden front. On this side is the range of reception-rooms, amongst which the dining-room seemed to me typical. The round dining-table was equipped (I am writing of ten years ago) in an entertaining way, with a hint of the garden. Its middle was occupied by a round pool, and amidst miniature rockwork there bloomed forget-me-nots and other delicate flowers in their seasons. A tiny fountain



111 —THE PORCH FROM THE ROAD

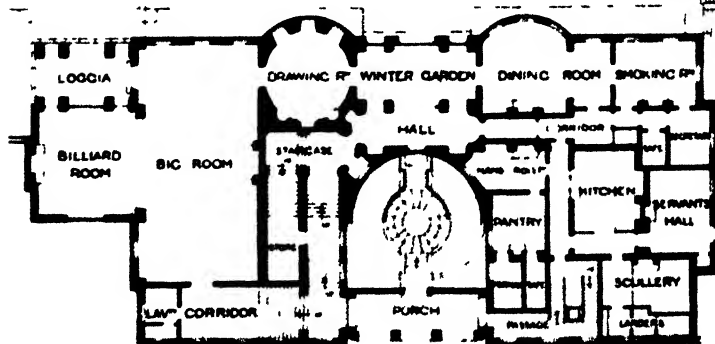
tinkled and electric lamps, secretly disposed, added brilliance to the gold fish inhabiting the pool. The treatment of a landing fireplace deserves a word (Fig. 113). Over a hundred and fifty years ago Isaac Ware suggested that the blank space in the panel of an overmantel might be filled with a wind-indicating dial. Sir Edwin Lutyens has been doing it for many years. The dial, round which the wind-pointer swings, is decorated with a map of the district, so

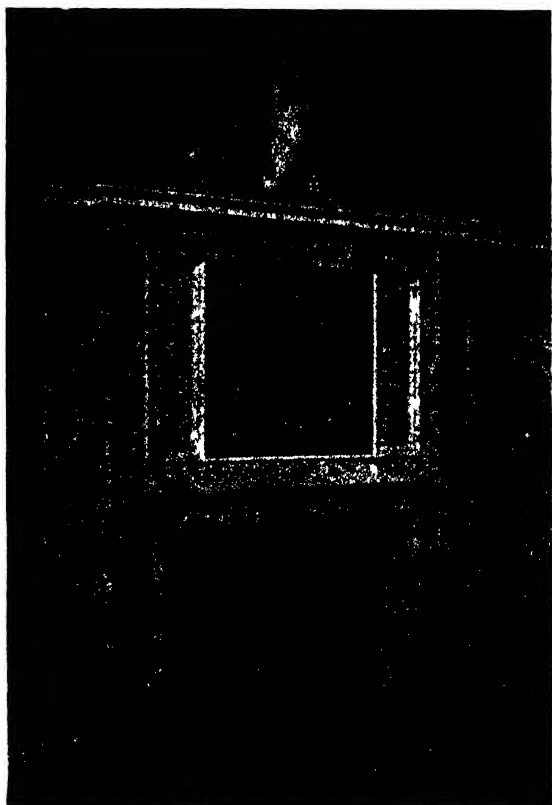
©



FIRST FLOOR PLAN

0 5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95 100  
SCALE IN FEET





113 —A WIND DIAL

that the compass lettering on the outer ring serves to mark both the direction of the wind and the position of the surrounding landmarks. The mechanism of the pointer is simple. A small additional flue is provided in the chimney, down which runs a rod connected by cogwheels both with the weather-cock outside and the pointer on the dial.

At the south corner of the house the ground drops suddenly, and has given opportunity for a retaining wall and great stairway, devised with a fine realization of the possibilities of the site (Fig. 114). There is a largeness of idea in the treatment of the stairway, which is altogether admirable. Laid out without any artfulness of curve, it relies wholly on the masculine disposition of its platforms and walls, and



the white mass of brickwork seems to furnish the house with an inviolable buttress.

To most observers it will appear that Nashdom is invested with the quality which, for want of a better name, is known as originality. Hackneyed in use and idea as this word is, it may be accepted as reasonably descriptive if it carries the limitations of meaning which Coventry Patmore laid down. He claimed that originality, in art as in manners, "consists simply in a man's being upon his own line ; in his advancing with a single mind towards his unique apprehension of good, and in his doing so in harmony with the universal laws." The sort of sham originality which finds its issue in antics, oddities and crudities of architectural expression is, in fact, violating those reasonable laws which have crystallized as traditions of design and building. True originality finds its outlet "in upholding those laws and illustrating them and making them unprecedentedly attractive by its own peculiar emphases and modulations." It is precisely in this fashion that Sir Edwin Lutyens succeeds in giving a personal character and distinction to his work. In some of his earliest buildings there are conceits that cannot justly resist the harsh name of quaint, but, as his art has matured, they have dropped away. He has been content in his later work to follow the narrow path of tradition, but always with emphases and modulations of his own. It has already been said that the exigencies of the site have impressed on it some of the characteristics of a town house. Town manners have given to the word urbanity its significant shade of meaning, and, despite the severity of mass and outline that marks the design of Nashdom, the repose with which it is instinct gives it an over-veiling sense of the urbane and makes it soundly domestic. Without that urbanity, without the hint of the spirit of Versailles in its great garden stair, without, in fact, the originality which brings personal emphases and modulations to give vitality to the usual, Nashdom would have looked like an institution instead of a dignified country house.

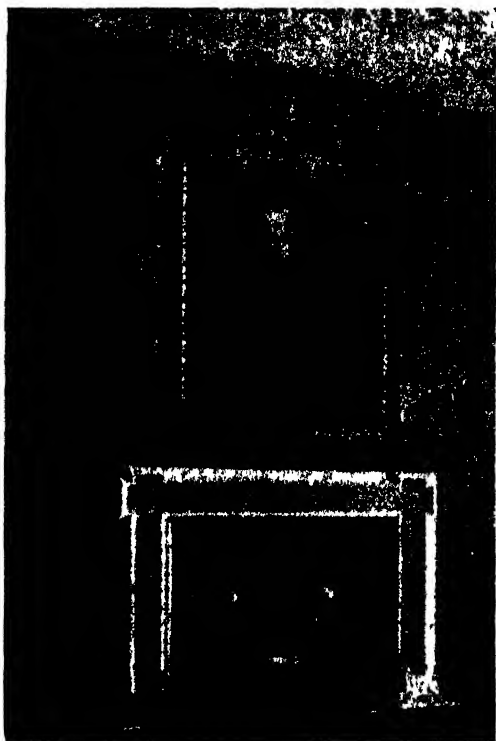
For a basis of comparison in this austerity of character we must look to Italian examples, such as the great Roman palaces. There is a hint of Roman largeness of idea in the Doric porch, which forms so effective a link in the dual *design* of the house. But when all is said, the singular



114 —NASHDOM FROM THE LOWER LAWN

interest of the house is its uncompromising assertion of the right of whitewashed brick to a place among the material of right use in a great mansion no less than in a wayside cottage. It is a claim of the humble to pride of place, and the claim must be allowed.

Nashdom, with its atmosphere of mingled opulence and austerity, is a fine exercise in that simplicity which has in it a hint of arrogance. It is the more interesting to the student of Sir Edwin's work because its character is remote from the broad humanism that marks his work in the English spirit of the early eighteenth century.



115.—A FIREPLACE IN THE INNER TEMPLE.

## CHAPTER XV

## TWO LARGE HOUSES IN KENT, 1910-12

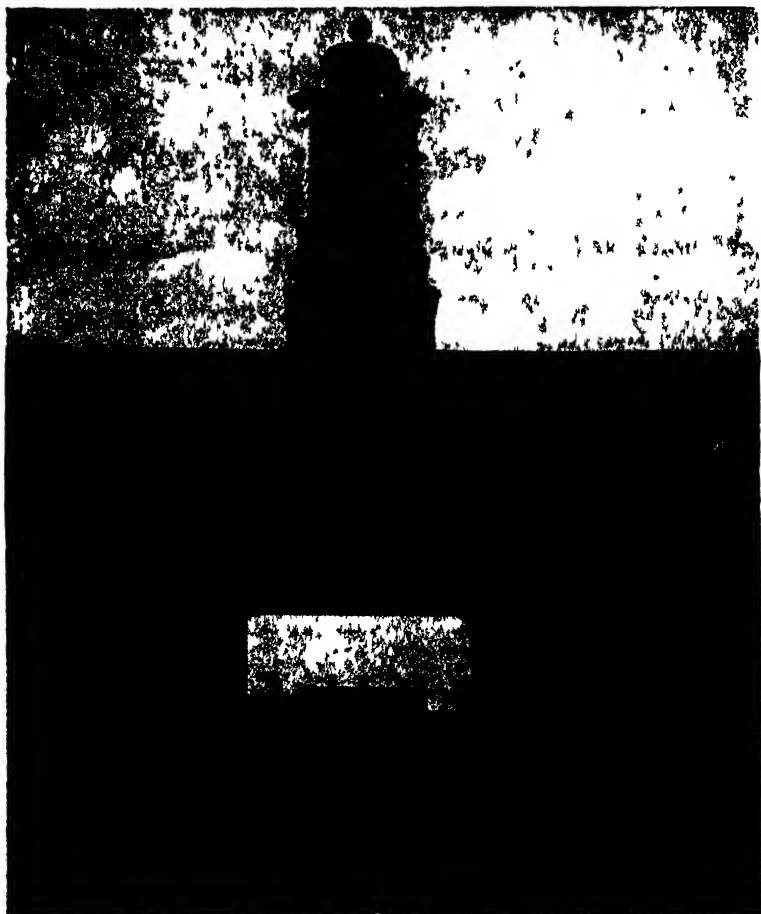
Great Maytham—A Note on Paving—The Salutation, Sandwich.

**G**REAT MAYTHAM is one of the many houses which it has fallen to Sir Edwin's lot to build on a historic site, but I must eschew the pleasant by-ways of local history, and say only that a house was built here in 1721, and partly destroyed by fire in 1893. The restorations and additions then effected wholly destroyed the character of the house, and when Mr H. J. Tennant purchased the property a few years ago he wisely decided to disregard what he found. Some of the original cellars have been incorporated in the existing house, but to all intents the house is new. Sir

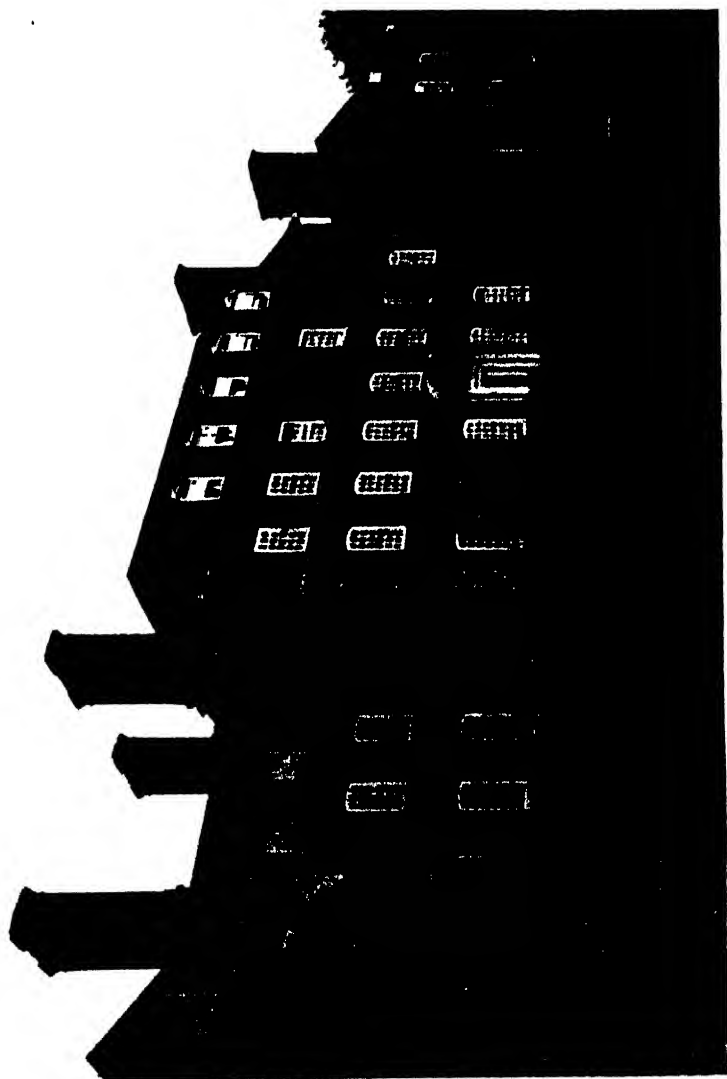


116—IN THE WALLED GARDEN AT GREAT MAYTHAM.

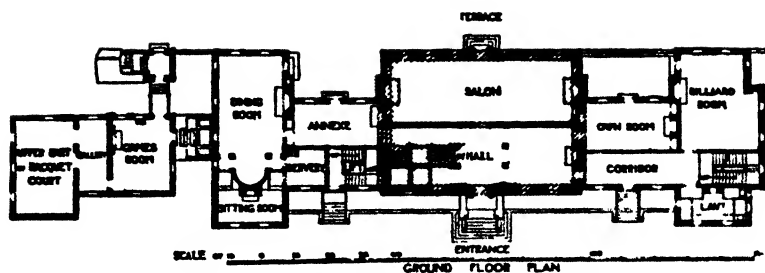
Edwin has picked up the thread of early eighteenth-century design where it was dropped in 1721. The string-course on the garden front at the second floor level marks the position of the eaves of the old house, and the south terrace is the same as before, but enlarged and beautified by great stairways. One or two old trees give an air of maturity to the terrace, as may be seen in Fig 118. On the east side of the house the old laundry has been retained, but turned into a squash-racket court. The bricks of which



117.—GREAT MAYTHAM ENTRANCE FRONT SEEN FROM THE  
ROAD THROUGH STABLE BLOCK

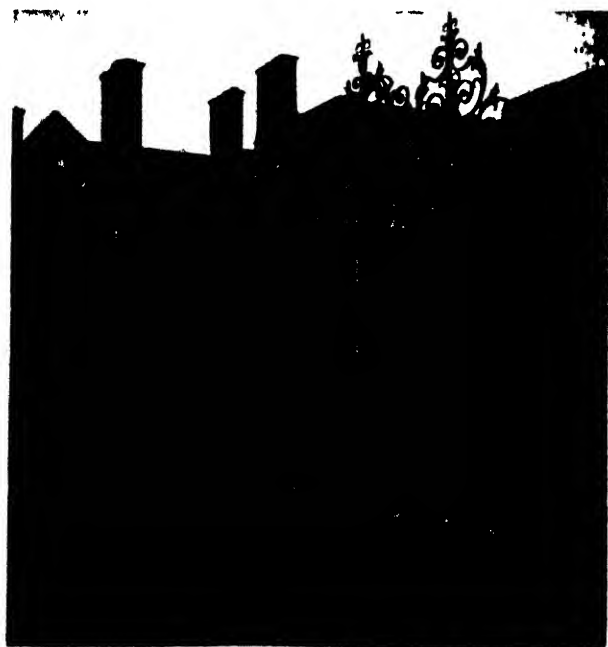


118.—THE GARDEN FRONT.

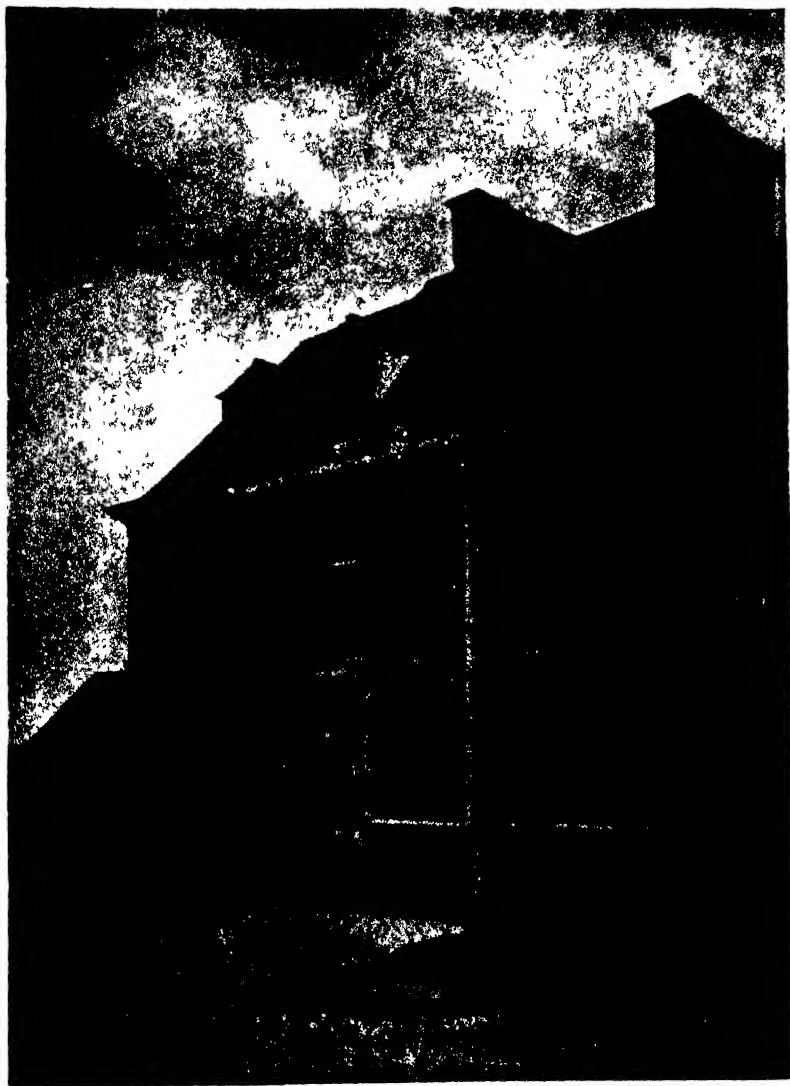


119.—GROUND FLOOR PLAN OF GREAT MAYTHAM.

Great Maytham is built are particularly attractive. The mass of the walling is of mingled blue-grey and purple, and the quoins are a brilliant red. Green shutters add a charming contrast, which is emphasized by the cool cream colour of the stone used sparingly for the two main doorways on the north and south fronts. The terrace is paved with plain rectangular stone slabs which carry on the grave character of the fronts. "Crazy" paving has become

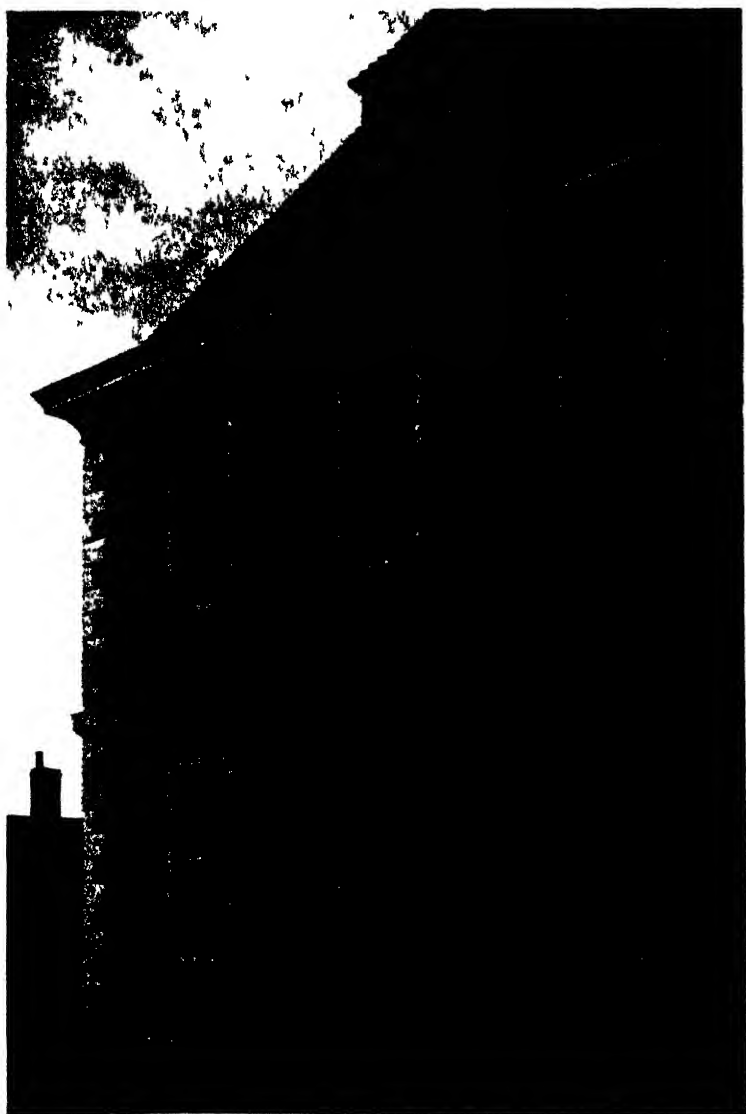


120.—A GATE.



121.—THE SALUTATION, SANDWICH: ENTRANCE FRONT FROM THE WEST.





122.—THE SALUTATION: SALON DOOR ON SOUTH-WEST SIDE.

such a fashion that it is a relief to see slabs laid in a quiet and reasonable way. Stones of random shapes are well enough in the outlying parts of gardens, where they are not close to the house, and when the quarry naturally yields pieces of irregular form. To lay them near a house of austere design, as is too often done, amounts simply to affectation, and seems the more foolish when rectangular slabs are solemnly broken up to give the "crazy" effect. South-west of the house is a walled garden with two iron gates, one illustrated in Fig. 120.

The visitor leaves Great Maytham through the opening in the stable block (Fig. 117), which stands on the main road, with the feeling that Sir Edwin has done no better house in this manner.

The Salutation, Sandwich, takes its name from an inn which stood on the site. It is a younger sister of Great Maytham, but with such differences in treatment as to make it no repetition to illustrate it here. The house is of red brick with stone quoins, and the entrance front, facing north-west, is treated with absolute simplicity, relieved only by the curved iron balustrading of the steps and the carving in the pediment of the main entrance (Fig. 121). Unlike the entrance front, the middle third of which breaks forward about eighteen inches, the east and west elevations are flat save for the enriched garden doorways (Fig. 122).

In giving praise to the distinguished design of Great Maytham and The Salutation, it is proper to remember that some may prefer their author's art when it is busy with Tudor fancies. It would be foolish to claim that one type of house is better than another: each is admirable in its own kind, but at least it may be said that the quiet rhythm and masculine repose of the two houses illustrated in this chapter, are qualities of which it is impossible to tire. Many feel that the atmosphere of Tudor architecture, to the modern interpretation of which Sir Edwin has brought so much freshness and invention, lacks the quietude that seems the best corrective of the hurried conditions of modern life. It is probably for this reason, as much as because the æsthetic pendulum has swung back to the ideals of the eighteenth century, that those who care to be beautifully housed take especial pleasure in the more severe manifestation of Sir Edwin's art as it is seen in these two houses.

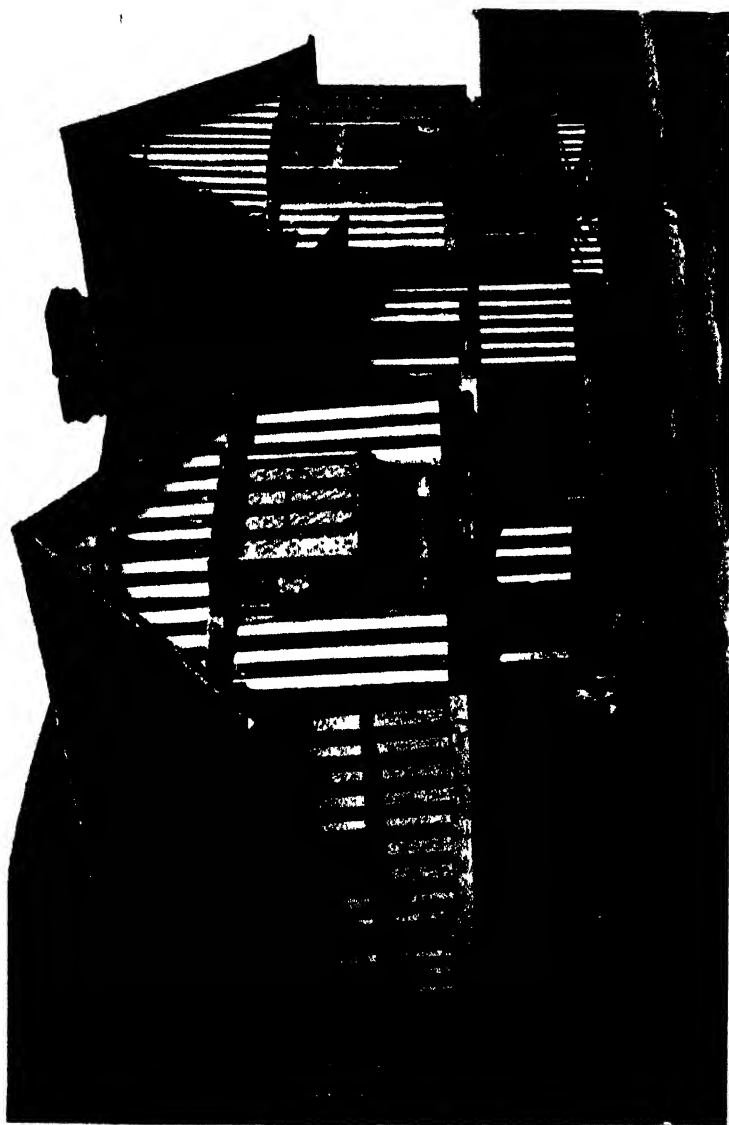
## CHAPTER XVI

REPARATION OF A SUSSEX MANOR HOUSE  
AND IRISH CASTLE

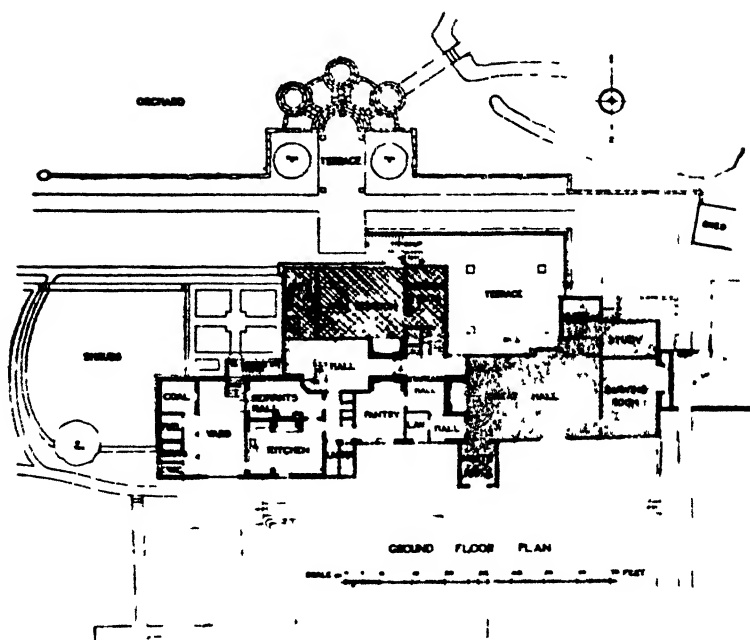
Great Dixter, Sussex—A Fifteenth-Century Timber Hall—Linking another to it—A Notable Piece of Contrivance—Oak Chests as Radiator Covers—Howth Castle, Co. Dublin—The Treatment of Granite.

**S**OUTHERN KENT and East Sussex are peculiarly rich in early timber houses which reveal the simple plan that contented our mediæval forbears. Though all of them have been altered to fit them for less simple conditions of life, their general arrangement can be disentangled. Most of them were yeomen's houses, and the only one in that district which can claim to be a manor house of dignity is Great Dixter, near Northiam. In nearly all of these timber houses the alterations made by succeeding owners have been so drastic that their general appearance no longer represents with any faithfulness the work of their builders. It is, therefore, the more interesting to examine the successful way in which Sir Edwin repaired the broken architectural fortunes of Great Dixter.

The hall may be attributed with reasonable certainty to some year between 1440 and 1454. It is a noble apartment, and runs up three storeys in height. It measures forty feet by twenty-five feet—about double the size of the hall of a yeoman's house—and the construction is particularly interesting. When the hall was built there was an open hearth on the floor from which the smoke found its way out by the windows or through chinks in the roof, or by a louvre, just as it did in the notable case of Penshurst. The roof timbers show by their blackened surfaces the inconvenience that fifteenth-century folk were ready to suffer. At the upper or west end of the hall there was a dais, about fifteen inches above the general level, on which stood the dining-table for the owner and his family. The apart-



123.—PORCH FROM THE NORTH-EAST.

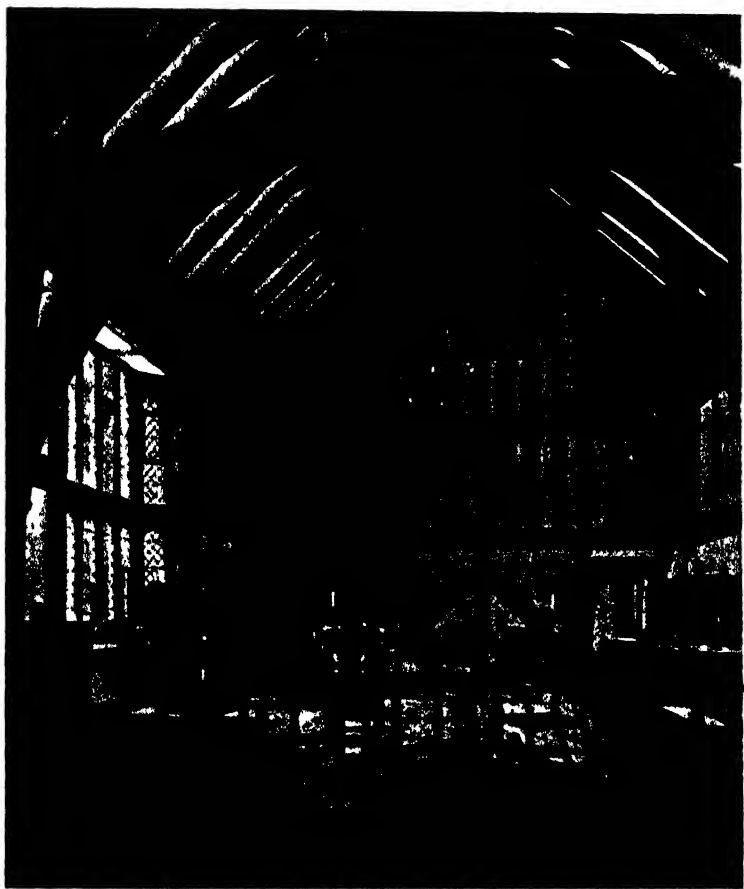


124.—GROUND FLOOR PLAN.

*The area of the original house of Great Dixter is covered with a dotted tint. The Benenden house on the south side is cross-hatched and the new work is left white.*

ment opening out of the west of the hall, with the room above it (the "Solar") and the porch, are of later date.

A glance at the plan (Fig. 124) will show that nothing remains of the old house of Dixter but the hall, solar and porch, and when Mr. Nathaniel Lloyd acquired Dixter it presented in some ways a rather woeful appearance, but it was sound in its bones. In one respect the task of restoration was easy, for there was no work of later than the fifteenth century which had any intrinsic merit entitling it to continued existence. All the additions to the original house were sheer defacements. The work was handled in an admirable way. It is obvious that when the two added floors which cut up the hall, and that which divided the solar, and all the cross partitions had been cleared out, the rooms available, though large, were few, and it was necessary to decide how the needful accommodation should be provided. Mr. Lloyd and Sir Edwin made visits to many of the yeoman's



125—THE HALL: WEST END

hall houses in the neighbourhood in order to mark the local peculiarities of treatment, and among them was the typical house at Benenden in Kent, which was known as "The Old House at Home." It was very dilapidated, and the great chimney-stack had lately collapsed and broken down the floors and partitions in its fall. Its owner was then arranging to demolish the framework, and Mr. Lloyd bought it. The transplanting of houses from their original site is generally a meaningless proceeding, greatly to be deprecated; but in this case it was amply justified. Indeed, in no other

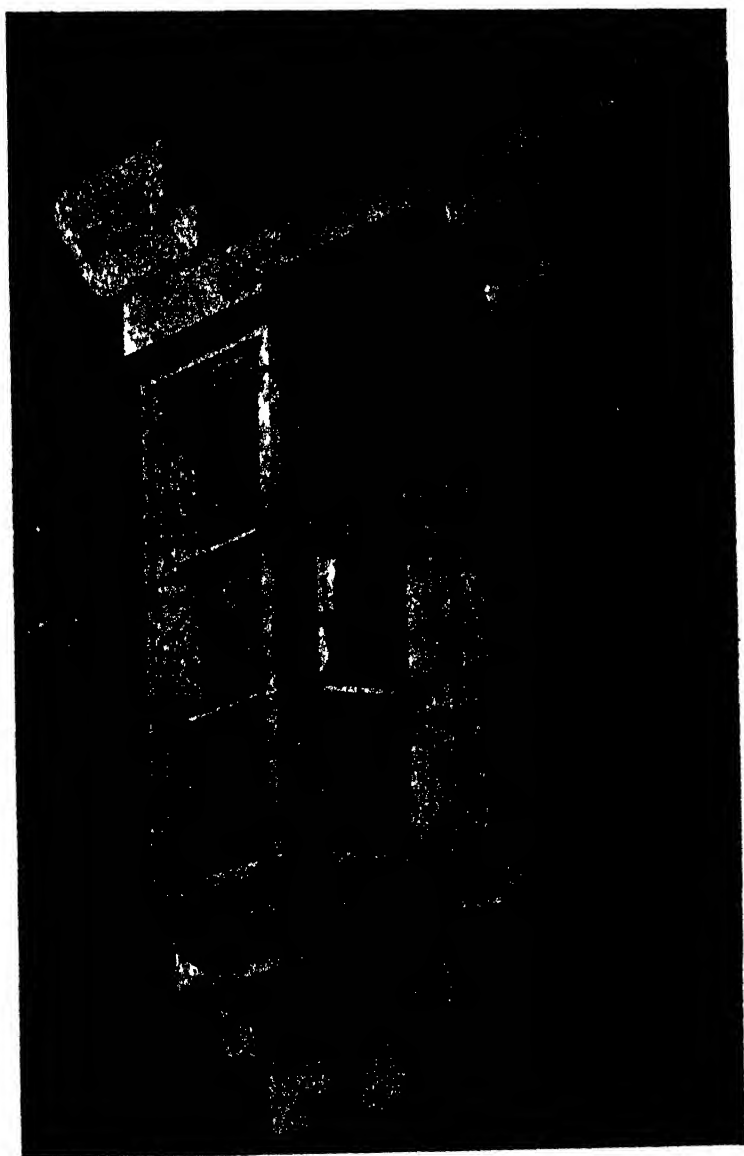
way could a valuable example of timber building have been spared. It was accordingly rebuilt to the south-east of the Dixter house. All the timbers were numbered and photographed before being taken down and carried to the new site, and the Benenden house was connected with the Hall of Dixter by a wholly new eastern wing. In designing the latter, Sir Edwin made no sort of attempt to imitate the timber construction of the two old houses, but built in brick and weather-tiling.

Nor were any alterations or restorations made in the old work save where absolutely necessary. Neither dais nor screen was set up afresh in the great hall. The big fireplace in the hall was built against its east wall, but in the new wing. As the unlovely additions of the nineteenth century, mostly of lath and plaster, were one by one removed, a window here and a moulding there came to light, damaged sometimes, but not so far that renewal could not be done with certainty rather than conjecture to guide it.

In the Benenden hall, now the chief bedroom at Dixter, the upright bars, which were provided as a protection to the shuttered openings, have survived, and the openings have been glazed behind them on one side, but boarded up on the other. The warming of a mediæval house is rather a problem. Radiators strike an unduly modern note, but they are a necessity, especially in rooms with open roofs. At Dixter, their cases are mainly old oak chests with chases suitably contrived to allow free circulation of the warmed air. In one example the radiator case serves as a wash-stand.

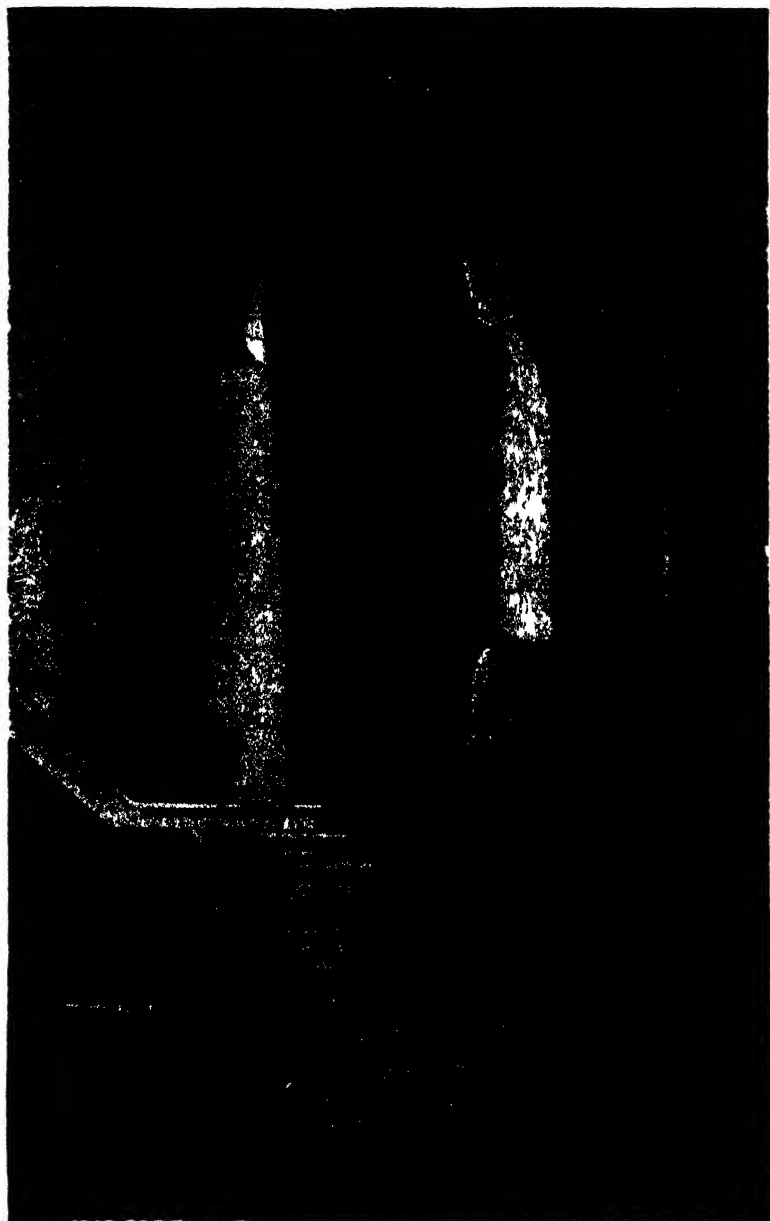
The planning of the new wing is ingenious, as the two old houses are perfectly connected, but they are yet allowed to stand out freely from each other and from the connecting wing. The north or entrance front is Dixter, the south or garden side Dixter and Benenden. As time goes on, doubtless many more such houses as Great Dixter will be rescued from neglect and will reveal again the delightful craftsmanship of later mediæval times. It will be fortunate if they are restored by an owner so sympathetic and by an architect who so justly combines the antiquary with the artist.

Howth Castle, near Dublin, is a scattered range of buildings, of which the oldest part is the mediæval gatehouse. Con-



126.—GRANITE ORIEL AT HOWTH CASTLE.





127.—HOWTH CASTLE: THE LOGGIA.

siderable remodelling was done at the beginning of the eighteenth century. More than one owner during the nineteenth century made additions, in which the Gothic character of the old work was imitated with such amount of skill as was available at the time.

Sir Edwin's work consisted of building a new tower at the south-west end, a new loggia in the angle formed by the south and west wings (Fig. 127), new corridors on the north side of the west wing, and the remodelling of some of the rooms. The new tower is lacking in the personal touch for which we are accustomed to look in Sir Edwin's work, because he was tied down to follow the character of the rest of the castle ; but in the loggia (Fig. 127) he has been more free to strike out in a new line, and he has done so with success. The plain pillars without capitals or bases and the simply worked stones of the arch show his usual keen appreciation of the value of material. The local granite is a somewhat refractory material, and does not lend itself readily to being moulded. The window of Fig. 126 shows in the treatment of corbel and mullion the maximum of detail which is permissible and effective. In the loggia Sir Edwin has been content with far less, and the design loses nothing by its greater austerity.

## CHAPTER XVII

## FOLLY FARM

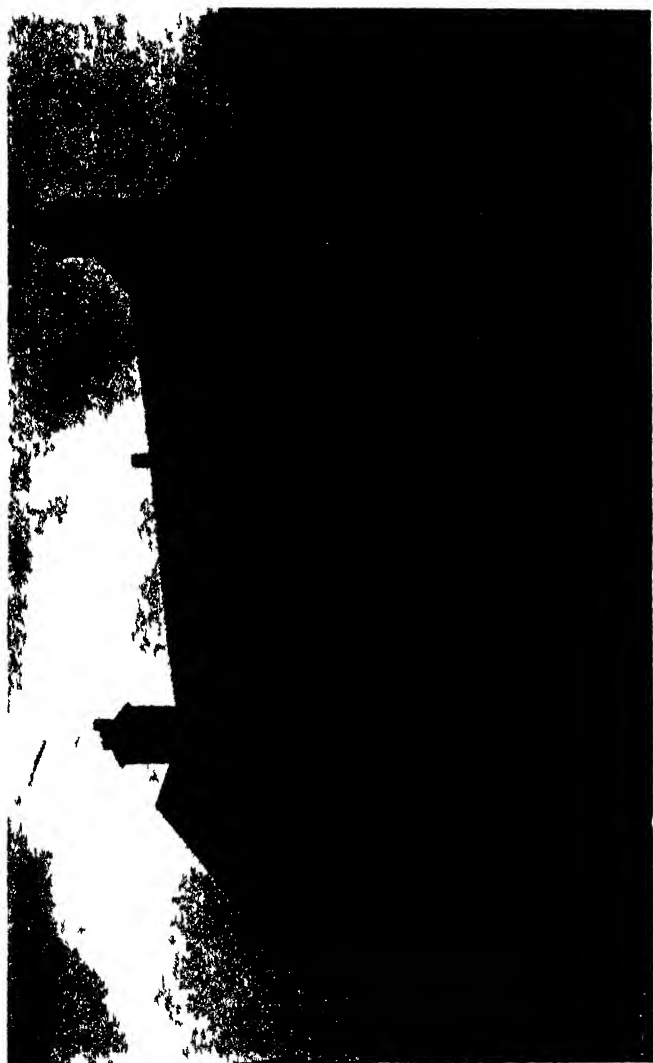
Additions in 1906 and 1912—A Hall with black walls—George Gissing on open fires—Water in the garden scheme—Lady Mary Wortley Montagu on garden walls.

**F**OLLY FARM has so enchanting a name that it prepares us for a building of unusual charm. Farm, too, is not merely a pretty word, but tells of the use the place served for many generations. Sulhampstead is buried in typical rich Berkshire lands a couple of miles south of Theale ; and while the new parts of the house are set in a new garden, there are old orchard trees which bring into the picture an air of maturity and long well-being. The house and garden, as they appear in the accompanying pictures, are the outcome of two additions, both made by Sir Edwin Lutyens, one in 1906 and the other and larger in 1912. Folly Farm may first be described as it was left after the enlargement of 1906.

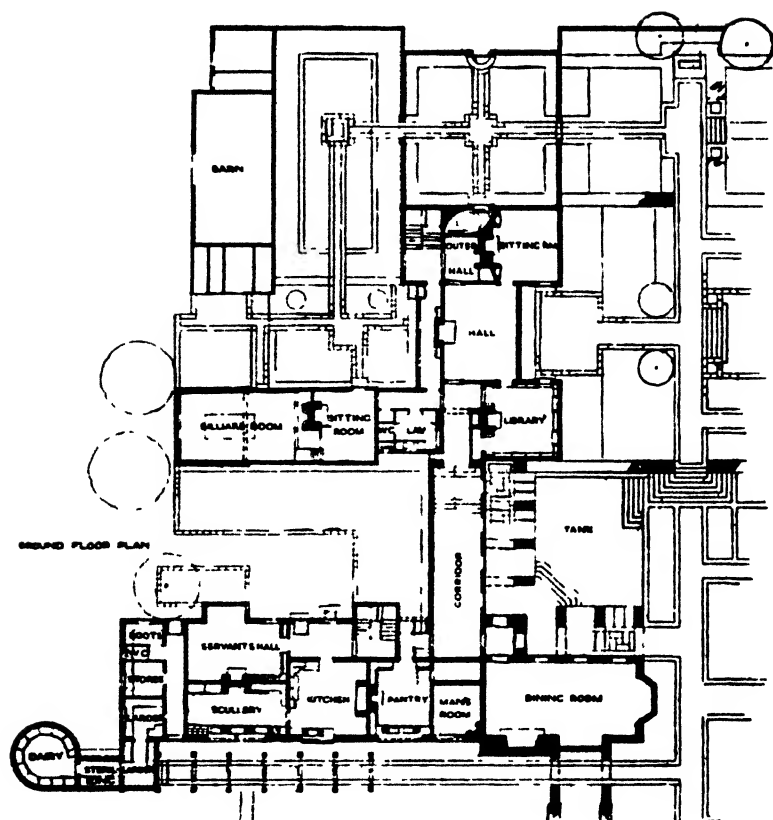
No little of the quality of the 1906 wing comes from the bricks of which it is built. Unfortunately a photograph in monochrome (Fig. 128) can tell no more than that the greater part of the walling is lighter in colour than the quoins. The latter are a strong red, but the main spaces are of a soft blue-grey Reading brick, with a surface which (it is no exaggeration to say it) suggests by its softness of tone the bloom on a peach. The beautiful wall-texture throughout is made possible largely by the small size of the bricks themselves.

The walls which divide the forecourt from the garden are high and solid, with tiled copings of pleasant pitch, and appear in Fig. 130.

The plan of the 1906 wing of Folly Farm is very straightforward. The living-rooms were grouped round a main hall, which runs up two storeys (Fig. 132). At each end are engaging little balconies, opening from the first-floor corridors. The colour treatment was at that time regarded as peculiarly daring, even dramatic, but it was successfu

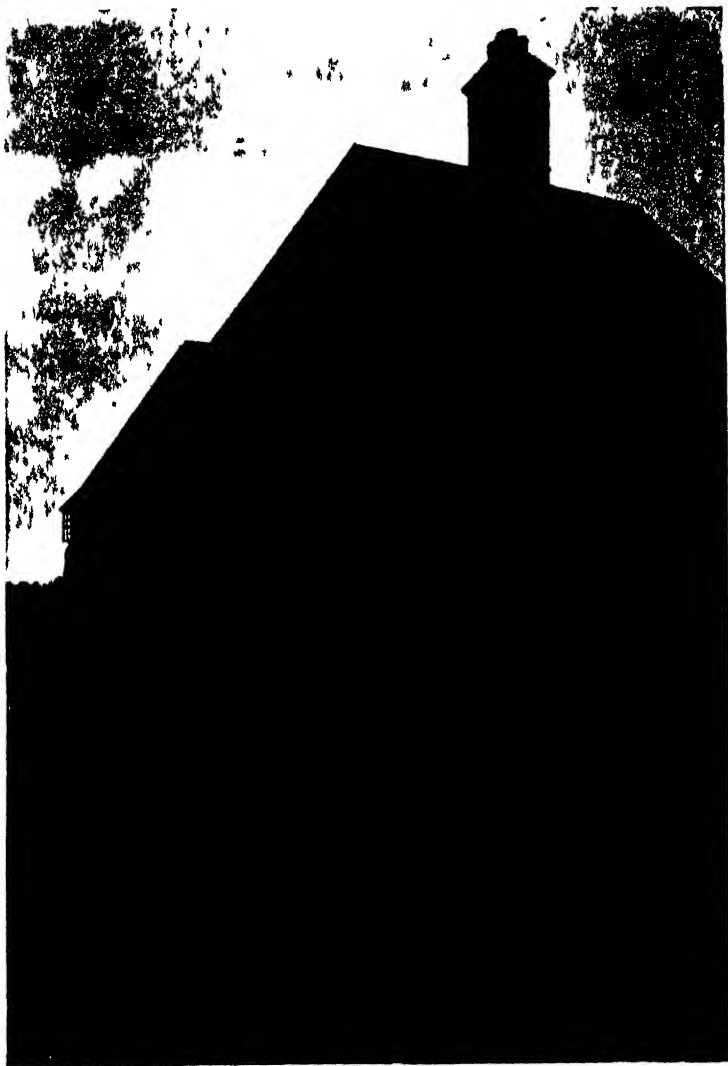


128 — FROM THE SOUTH, BEFORE THE 1912 ADDITIONS



129 —GROUND PLAN.

The walls are a dull black, the balconies Venetian red, and the general woodwork and ceiling white. Facing the windows is a fine open fireplace. The sight of it makes one rather irritable with the vain imaginings of those folk who want to warm us and to cook for us wholly by electricity, or in some other ingenious fashion, and speak urgently of the wickedness of open fires. For radiators and other auxiliaries in a great cause one may have a respectful affection, and yet believe, with *Henry Ryecroft*, that "a fire is a delightful thing, a companion and an inspiration." There is a large common sense in what is written in *The Private Papers*: "They tell me we are burning all our coal, and

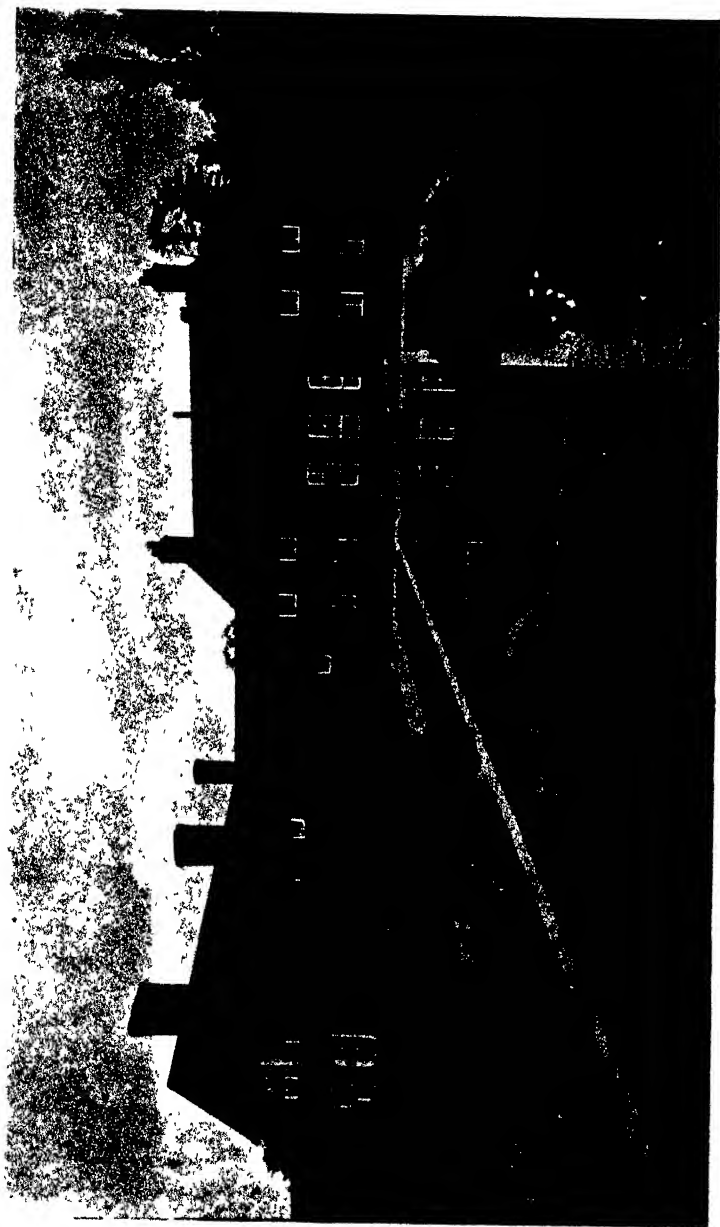


130 —FORECOURT WALL AND 1906 WING FROM EAST

with wicked wastefulness. I am sorry for it, but I cannot on that account make cheerless perhaps the last winter of my life. . . . Use common sense, by all means, in the construction of grates ; that more than one-half the heat of the kindly coal should be blown up the chimney is desired by no one ; but hold by the open fire as you hold by whatever else is best in England." A good deal has happened since that was written to discourage waste of coal, but most people will cordially agree with the essayist that nothing can be the same as a core of glowing fuel. There may be added, however, a word of practical warning from the same source, especially as so many country cottages are built with big open hearths. "I tried fires of wood, having had my hearth arranged for the purpose, but that was a mistake. One cannot burn logs successfully in a small room ; either the fire being kept moderate, needs constant attention, or its triumphant blaze makes the room too hot." A wood fire for a large room--like that at Folly Farm--yes ; but in a low and little one, it is doubtful if the discomfort will not outweigh the pleasant elements.

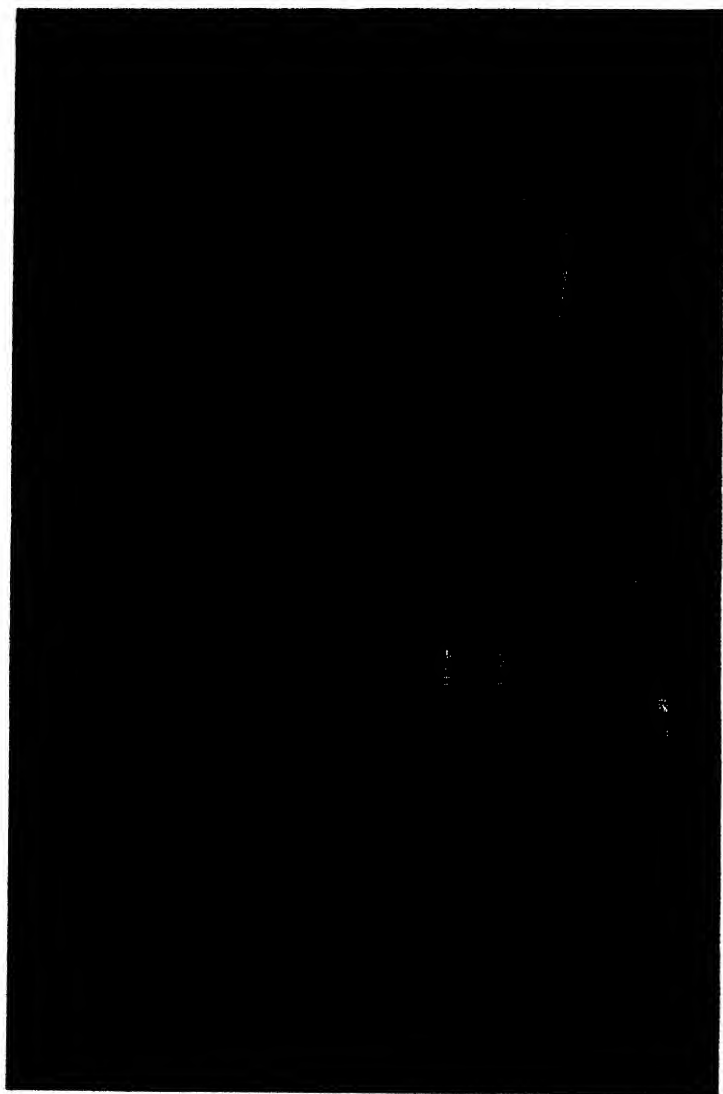
After this digression I return to the great changes made in the building and the garden in 1912 for a new owner. The entrance forecourt and 1906 wing were left untouched, but a large new block, with new dining-room and kitchens, was added on the west side. The house thus created and the garden near it are shown fully by plans in Fig. 129, and by photographs in Figs. 131 and 133.

It is characteristic of Sir Edwin's gift of unexpectedness that he should, after adding a symmetrical little house to the old cottage in 1906, make the 1912 extensions in an unsymmetrical manner. An examination of the problem shows him to have been right in his solution of it. The 1906 building as seen from the south is so complete in itself that a western wing in the same manner might have looked like a separate house instead of an addition, and its size would have destroyed the scale of the 1906 wing. As it is, the complete scheme tells its own story, and it does more. It shows that the many houses which our architect has built of late years in an austere Georgian manner have not lessened his skill in the use of earlier *motifs*. I am inclined to feel, indeed, that in freshness of detail and ingenuity in the play of materials, he has done nothing better than



131.—SOUTH SIDE : 1906 WING AT END OF LONG CANAL. 1912 WING ON THE LEFT.





132 — THE BLACK HALL AT FOLLY FARM IN THE 1906 WING.



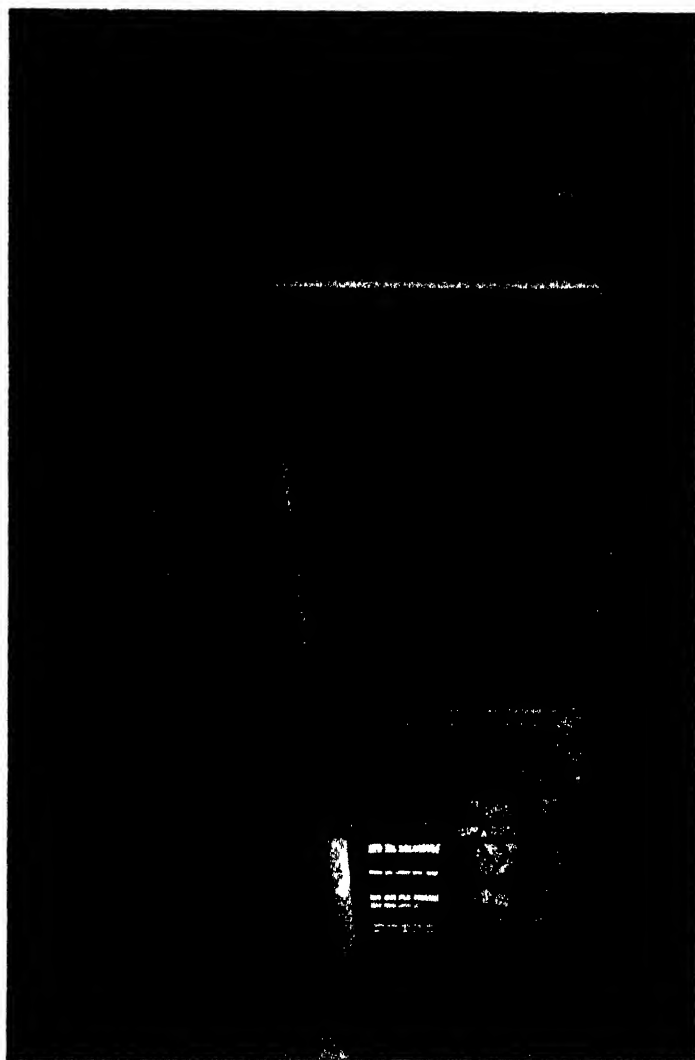
133 — DINING-ROOM LOGGIA AND TANK

the 1912 wing of Folly Farm. Every detail has been perfected so fully that even the vegetable racks in the scullery are more interesting than the fittings of many a great library.

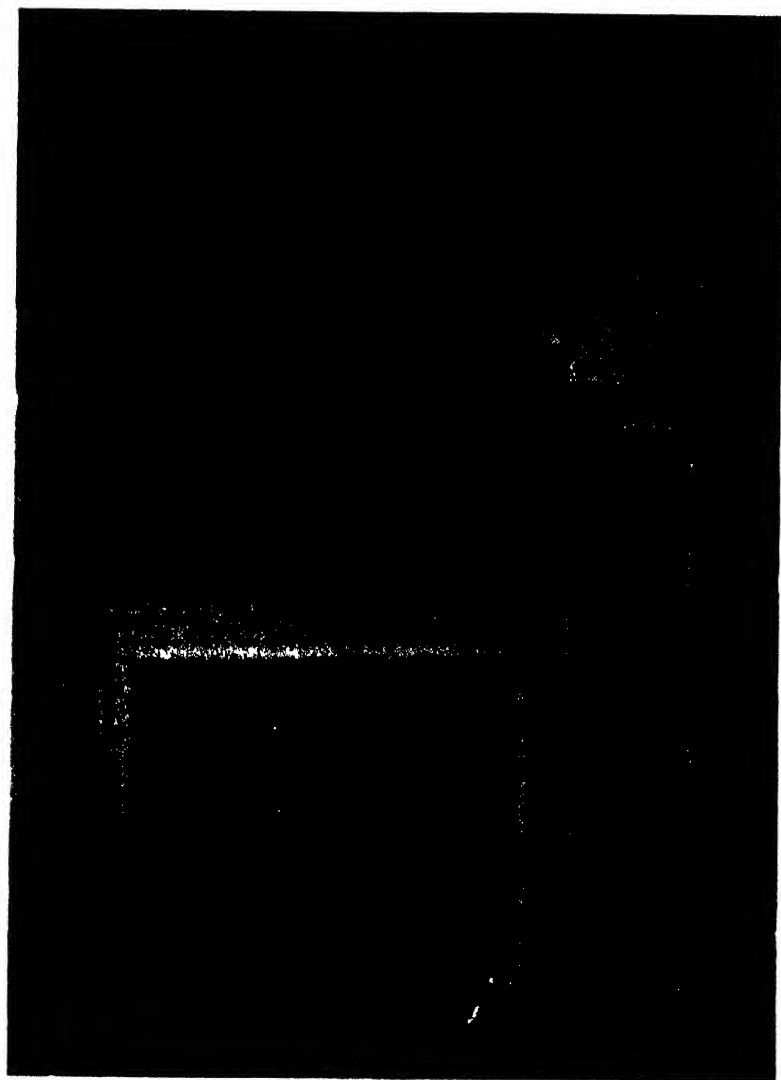
The new west wing is connected with the 1906 house by a wide passage. On the south side of this is a loggia-like corridor with heavy brick buttresses holding up a great slope of roof. This corridor returns along the east side of the new dining-room, and half encloses a pool (Fig. 133). The dining-room has a bay window and the fireplace (Fig. 134) is attractively moulded. Upstairs the south-west room is the largest and has a delightful roofed balcony. The corner fireplace, with its shelves, is also a most interesting bit of detail, reminiscent of Wren's work at Hampton Court (Fig. 135).

The garden scheme has been well contrived, and water plays a large part in the design. The pool by the dining-corridor has already been mentioned. To the south-west of the west wing is a sunk garden enclosed by yew hedges, and an octagonal pool. Stretching southwards from the 1906 wing is a broad canal in which the building is happily mirrored (Fig. 131).

Still farther to the south is a great walled kitchen garden. A stoutly built garden wall is a desirable thing always. There should be remembered the experience of Lady Mary Wortley Montagu. Writing to Mrs. Hewet when a girl of only twenty-two, she relates the following engaging story : "The lady has made acquaintance with me after the manner of Pyramus and Thisbe : I mean over a wall three yards high, which separates our garden from Lady Guildford's. The young ladies had found out a way to pull out two or three bricks, and so climb up and hang their chins over the wall, where we, mounted on chairs, used to have many *conversations à la dérobée*. . . . By long standing on the wall the bricks loosened ; and one fatal morning, down drops Miss Nelly ; and . . . bruised her poor — (self) to that terrible degree she is forced to have surgeons and plaisters and God knows what, which discovered the whole intrigue." The two centuries which have gone have not greatly modified the will of the Miss Nellies to climb for sufficient cause shown, and it is a kindness, therefore, to provide walls which shall not behave thus treacherously.



134.—DINING-ROOM FIREPLACE.



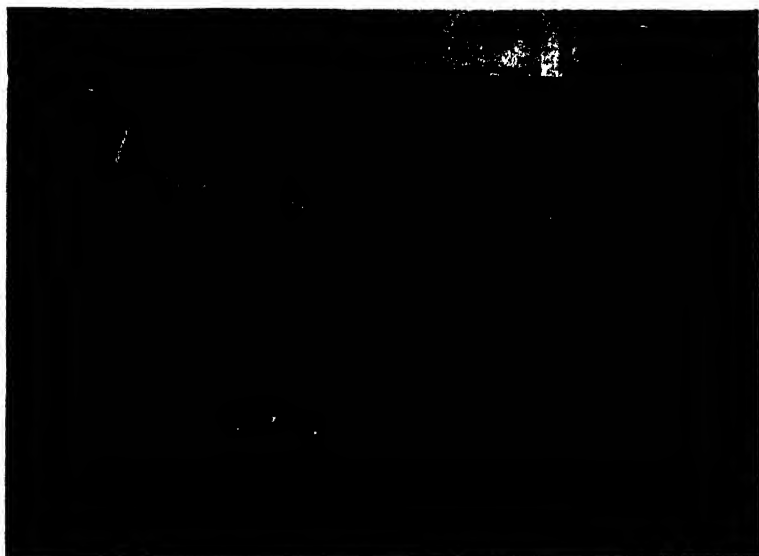
135.—CORNER FIREPLACE IN CHIEF BEDROOM.

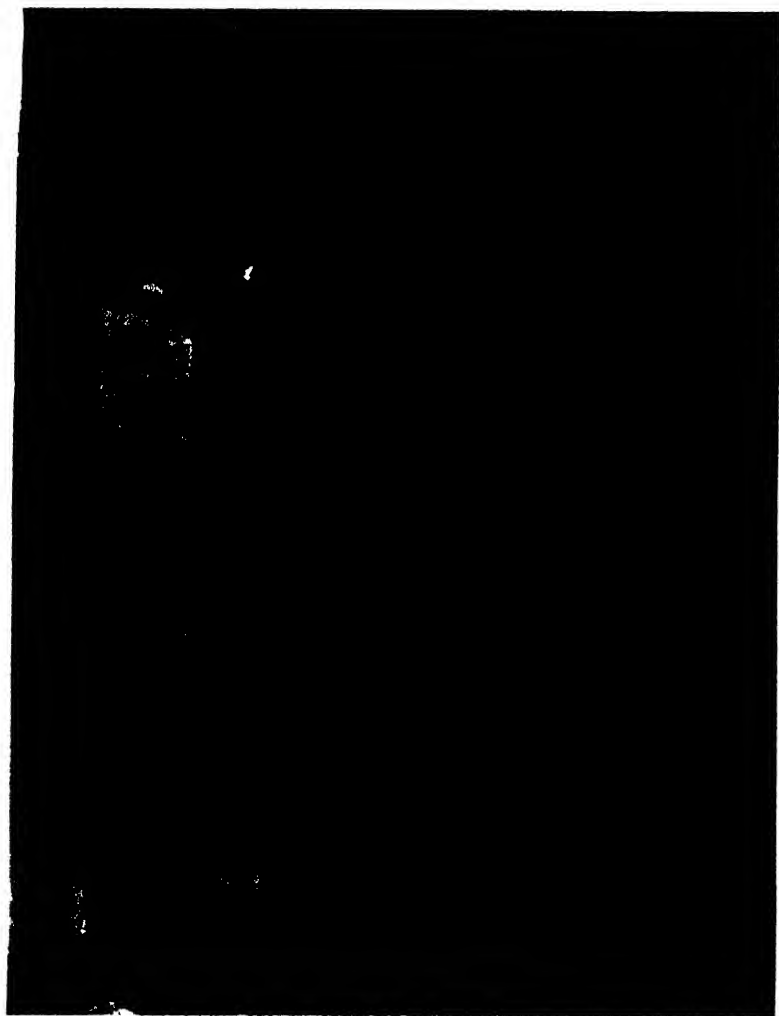
## CHAPTER XVIII

## DESIGNS FOR FURNITURE

Grand pianos and their legs—Four-post bedsteads—Garden seats—  
Tables.

REFERENCE has been made in some of the preceding chapters to furniture designed for various houses. It seems desirable, however, to illustrate a few pieces separately in order to emphasize the importance which is now attached, and rightly, to the investment of furniture design with architectural quality. Among the problems which confront a furniture designer none is more serious than that presented by the grand piano. The tendency of late years has been to shorten the length of the case, and this has only added





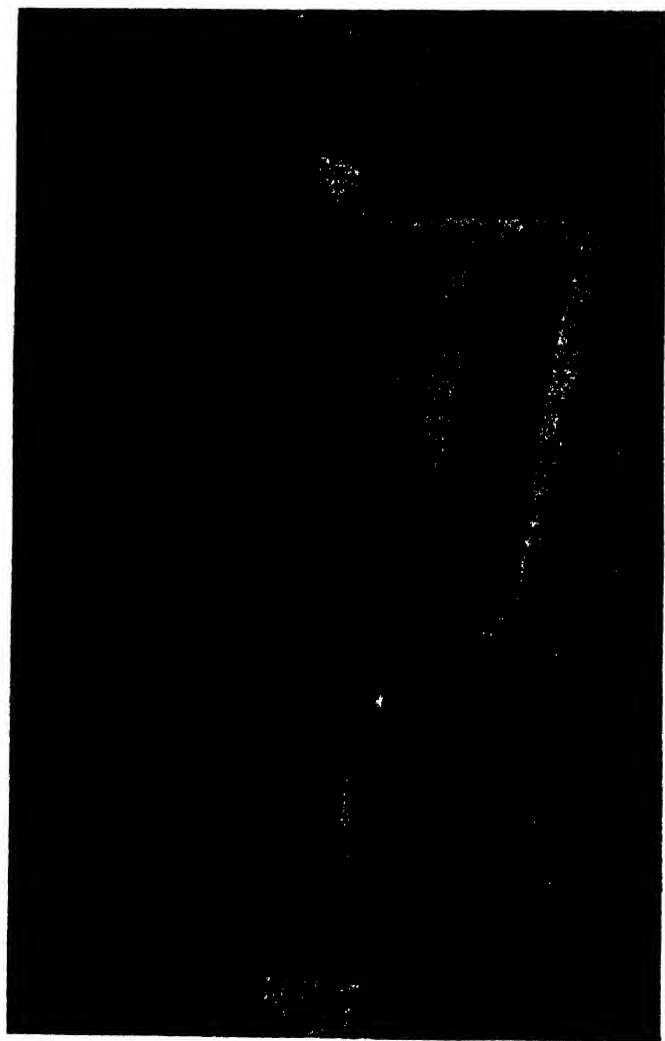
137.—UPHOLSTERED BED AT GREAT MAYTHAM.



138 — AT TEMPLE DINSLEY

to the difficulty of giving a seemly shape to the instrument. Mr. Halsey Ricardo has said that "it has the size without the handiness of an African elephant, and the elegance of a mammoth toad." This is due in part to the practice which prevailed throughout the nineteenth century of fitting the great case with three fat and unconnected legs. As long ago as 1900 Sir Edwin Lutyens made an interesting essay in the return to the type of design employed for the harpsichord. That instrument was usually treated as a separate box raised upon an underframe, the legs of which were connected by rails and stretchers. An instrument made for the Paris Exhibition indicated how successfully this idea could be carried out, but in one respect the piano followed modern practice. The legs were framed directly into the case, instead of forming a separate structure upon which the case rests. For a smaller piano at Marshcourt

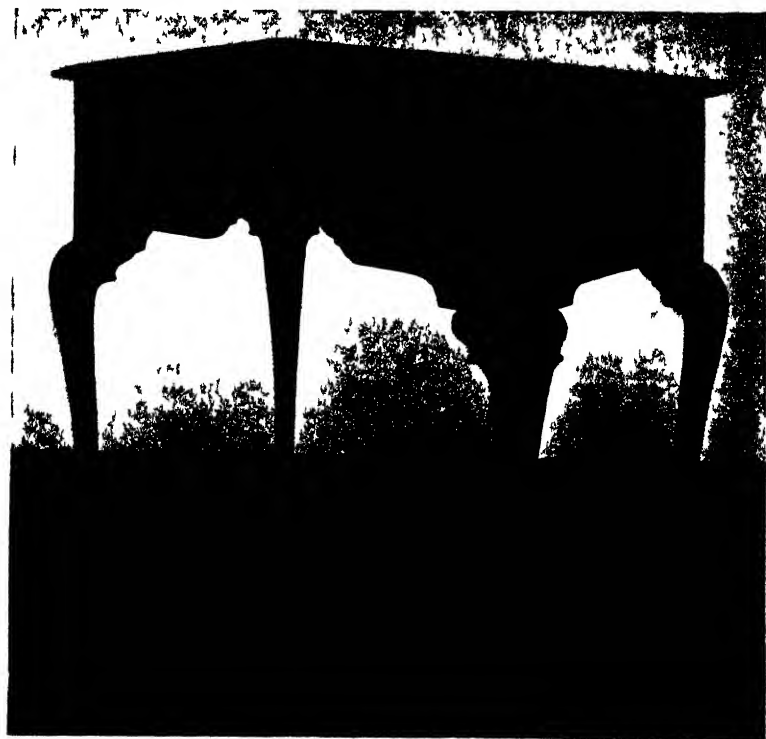




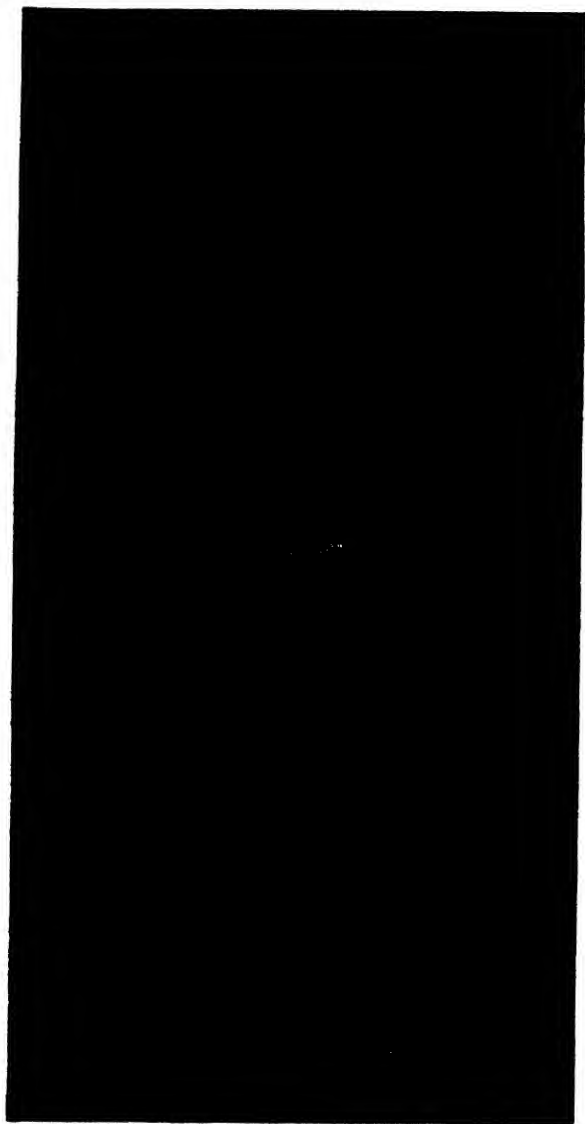
139 --- A GARDEN SEAT

a simpler case was designed with detail of a rather more classical character (Fig. 136). These two examples have shown a better way, and have not been without their influence on the stock patterns now produced by manufacturers on a commercial scale. We may be grateful for this, because the type with bulbous turned legs, which held full sway for about a century, was as bad a solution of a difficult problem as could have been devised.

Among other pieces of furniture which have felt the influence of the period of William and Mary is the four-post bedstead with more or less elaborate upholstery. Two examples are shown in Figs. 137 and 138. The former was made for Great Maytham, and shows a very interesting treatment of the valance, which is carried in one piece along the top of the window opening and round the bedstead. The design



140.—TABLE WITH CABRIOLE LEGS.



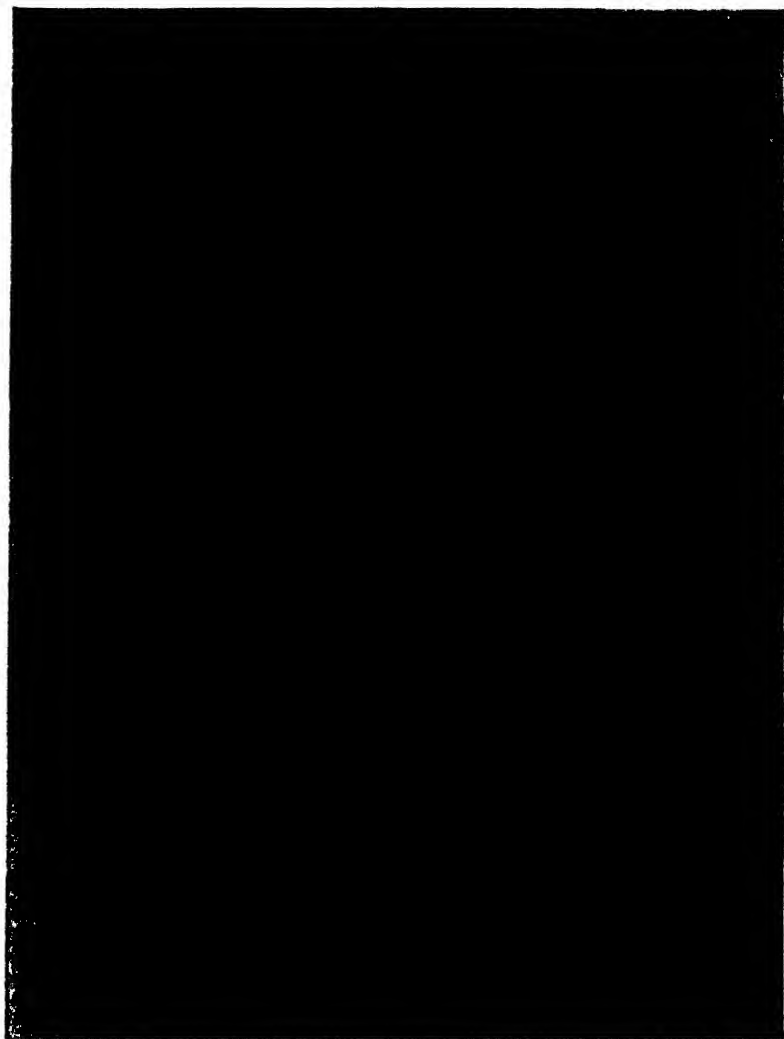
141 —A SIDE TABLE

of the bedstead is thus tied to the general scheme of the room. Fig. 138 shows a bed at Temple Dinsley, which has a more elaborate cornice treatment, and the upper frame on the long side of the bed is arched.

A garden seat of simple outline is illustrated in Fig. 139. For buildings of a Tudor type Sir Edwin has designed several simple and stout oak tables, of which the most interesting was the dining-table at Lindisfarne Castle, Holy Island, with four baluster legs. Fig. 141 shows another type of table, which relies successfully on the delicacy of its turned legs for a marked freshness and vitality of treatment. Of more definitely classical type is the little table shown in Fig. 140 with cabriole legs and shell patterns carved on the knees.

The general impression which one takes from these designs is of a rigid adherence to the spirit of traditional work combined with such personal variation in mouldings as are enough to proclaim the modern provenance of the furniture. We are too prone to be satisfied with lifeless copies of antique pieces, as though the last word had been said on the subject of furniture design.

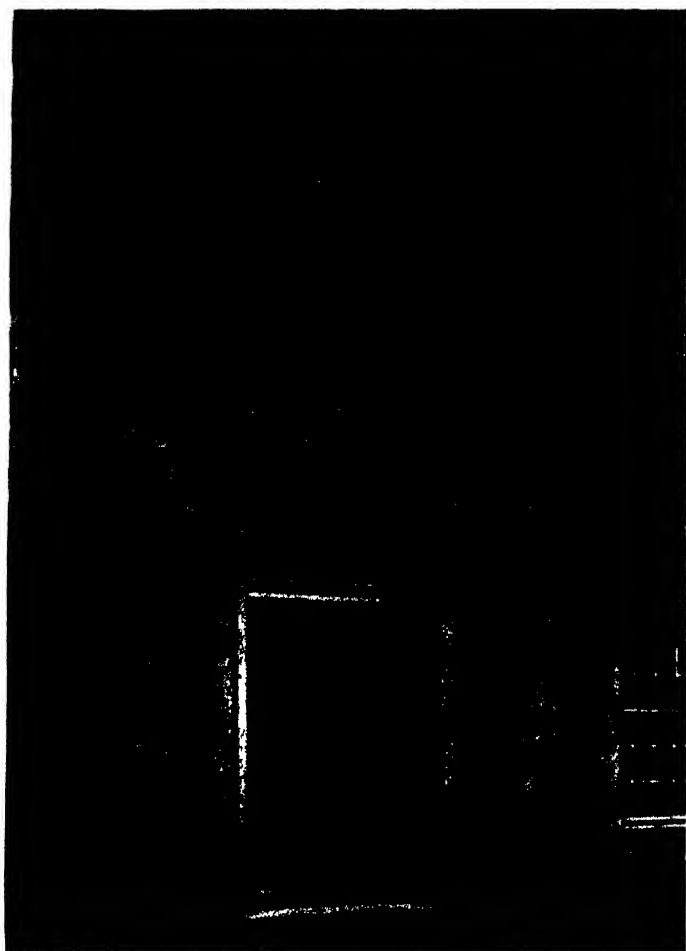
That such an attitude is unreasonable is shown clearly enough, not only by the work now illustrated, but by the admirable pieces made by such craftsmen as the late Ernest Gimson. We have gone some distance since the Exhibition of 1851, through which William Morris refused to go, finding the furniture so "wonderfully ugly." There is still room for an increase in the improvement which we owe largely to architects.



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NOTE.—The *large* numerals indicate *illustrations* of the subject indexed, and refer not to the figure numbers, but to the *pages* on which illustrations will be found. The *small* numbers indicate *references in the text*

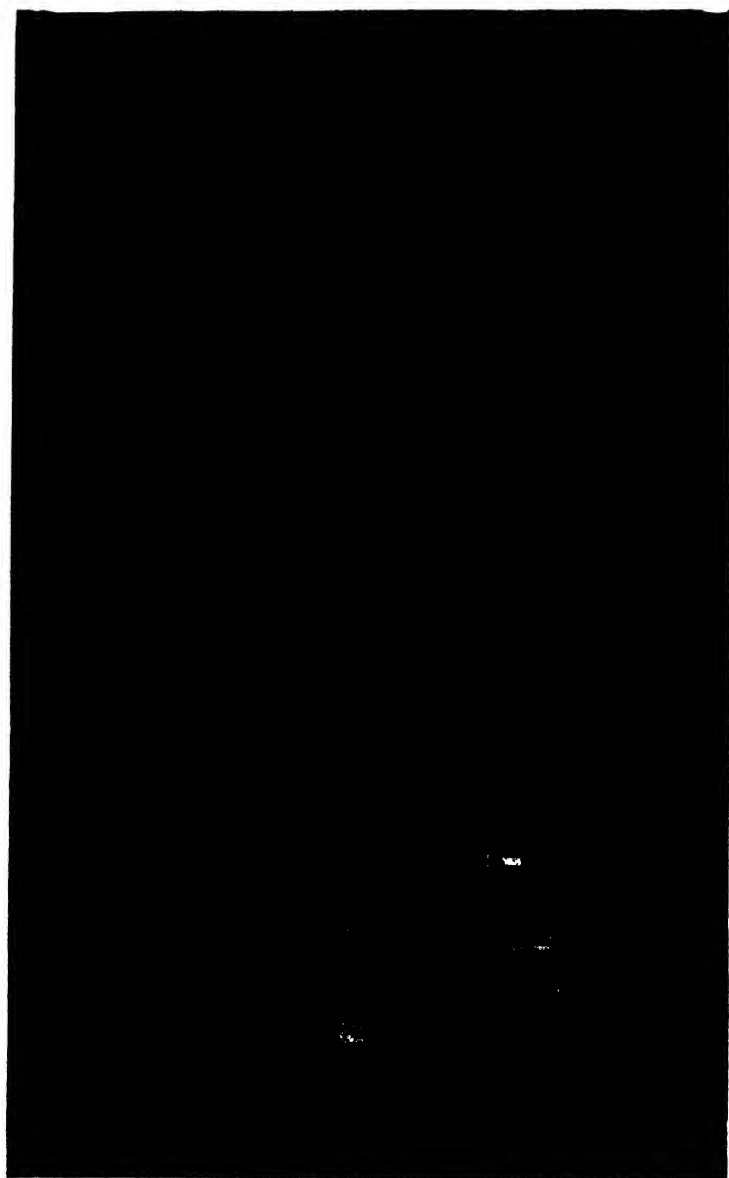
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